MAXIMUMROCKNROLL

No. 208
SEPT. 2000
$3.00

ATOMIC
$ 295

AFFRONT • COMMIES • CHEMO KIDS • COUNTDOWN TO OBLIVION • DAY OF MOURNING • DIASPORA

SUBSCRIPTIONS: (postpaid prices)
• *US:* Copies are $3.00 each/ 6 issues sub for $18.00. If you're from California, send $19.49 (sales tax).
• *Canada:* Copies are $3.00 each/ 6 issues sub for $18.00 (US dollars).
• *Mexico:* Copies are $3.00 each/ 6 issues sub for $18.00.
• *South America:* Copies are $4.00 each/ 6 issue sub for $24.00.
• *Europe:* Copies are $5.50 each/ 6 issue sub for $33.
• *Australia, Asia, Africa:* Copies are $7.00 each/ 6 issue sub for $42.00 (US dollars).
Let us know which issue to start with!

BACK ISSUES AVAILABLE:
Back issues 146, 148, 150-151, 153, 156-163, 166, 168-181, 184-207 are as stated above in subscription info. See descriptions on the page after next.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In (with payment): by 15th of previous month–**NO LATER!!!**
Issue out: by 2nd week of following month.

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $70
1/3 page square: (5" x 5") $80
1/2 page: (7 1/2" x 5") $125

AD CRITERIA:
We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Jeff Heerman

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order five or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415) 642-6800 or fax (415) 642-6810. Also available from: Dutch East, Get Hip, Smash, Subterranean, Last Gasp, Rotz, See Hear, Cargo, Armadillo, Ubiquity, Choke Inc, Desert Moon and Marginal.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415) 923-9814
Fax (415) 923-9617
Email: maximumrnr@mindspring.com
(use this mainly for comments & letters. Use phone for ads & other business stuff)

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

ROB COONS

LIFES HALT/NO REPLY-split-EP	GEHENNA-Negotium Perambutans-CD
DEATH IS YOUR LANGUAGE-CD	DEAD NATION-Painless-EP
HOCUS/CHEERLEADERS...APOCALYPSE-EP	HELLNATION-Cheerleaders-CD
JENNY PICCOLO/SU19B-split-EP	V/A-This is Kangaroo, Not Berkeley
SEVERED HEAD OF STATE-Future-EP	MAJESTIC FOUR-Demo-EP

JEFF HEERMANN

DEADLY SNAKES-live	GOLDEN GUINEAS-Turn it up-EP
LIGHTNING BEAT-MAN-Apartment-EP	MEASLES-View From Here-45
GENE DEFCON-Have a Good Time-EP	MIDNIGHT EVILS-Ain't Got Time-45
BINGO-LP/LES SEQUELLES-EP	METROS-I Gotta Go-45
EMBROOKS-If You Let Me Go-EP	BERZERKERZ-LP

TOM HOPKINS

D.R.Y.-EP/Aussie boot-EPs	EXPLOSION-LP/GG ALLIN-LP
CONTRA-Boys Club Anthems-LP	MAJESTIC FOUR-Demo-EP
THE COUNT-Romance in Reverb-EP	KRIGSHOT-EP/MIDNIGHT EVILS-45
FIELDS OF FIRE-Kids Can't be Bought-EP	ASSEL-EP/DILLINGER 4-Vs. God-LP
LIFES HALT/NO REPLY-split-EP	GOLDEN GUINEAS-Turn it up-EP

CAROLYN KEDDY

LIGHTNING BEAT-MAN-Apartment-EP	METROS-45/DEADLY SNAKES-live
REVEREND BEAT-MAN-live	PANIC BUTTONS/3DS-split-EP
SCIENTISTS-Frantic Romantic-45	SUICIDE COMMANDOS-45
ONYAS-Heterospective-LP	ROCKS-You're So Boring-EP
SAFETY PINS/STUBBORN DAUGHTERS-EP	LES METEORES-Creme Glacee-CD

DULCINEA LOUDMOUTH

DEADLY SNAKES-live	ONYAS-LP/COFFIN CHEATERS-EP
GG ALLIN-R'n'R Terrorist-LP	VOX POP-Just Like Your Mom-45
NEW BOMB TURKS-The Big Combo-LP	TEENAGE HEAD-Picture My Face-45
ROCKS-EP/CONTROLLERS-EP	RAMONES-LA Explosion-10"
LIGHTNING BEAT-MAN-Apartment-EP	SCIENTISTS-Frantic Romantic-45

RAY LUJAN

DILLINGER FOUR-Versus God-LP	HISSYFITS-Wish You Were Here-EP
ATARIS/USELESS ID-split-CD	BUREAUCRATS-LP/EXPLOSION-LP
PSYCHOTIC YOUTH-Steroids-CD	OVER IT-CD/ALL SYSTEMS GO-live
PORTER HALL-10 Month Soundtrack-CD	GODS REFLEX-Scenes-LP
BEATNIK TERMITES-Pleasant Dreams-LP	ODD NUMBERS-About Time-CD

TIMOJHEN MARK

ASSEL-Stat Fortryck-EP	D.R.Y.-Shoot up Death-EP
GEHENNA-Negotium Perambutans-CD	HELLNATION-Cheerleaders-CD
JENNY PICCOLO/SU19B-split-EP	KRONSTADT UPRISING-CD
MAJESTIC FOUR-Demo-EP	ROCKS-You're So Boring-EP
VICTIMS-I Understand-EP	VILETONES-Screaming Fist-EP

ALLAN MCNAUGHTON

BUREAUCRATS-LP/MAJESTIC FOUR-EP	CARDBOARD BRAINS-Yank-EP
SEVERED HEAD OF STATE-EP	THE COUNT-Romance in Reverb-EP
DEAD LETTER AUCTION-Romancing-EP	LIFES HALT/NO REPLY-split-EP
DURANGO 95-EP/CONTRA-LP	IN CONTROL-The Nard Curse-EP
MELT BANANA/GODCO-split-EP	FIELDS OF FIRE-EP/D.R.Y.-EP

TOP 10

Please send us records (2 copies of vinyl, if possible– one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

MUNDO MURGUIA

METRO-live	GG ALLIN-Rock n Roll Terrorist-LP
V/A-Rock 'n' Roll Murder-LP	V/A-Killed by Death #33-LP
NEW BOMB TURKS-The Big Combo-LP	V/A-Killed by Dentistry-LP
RAMONES-LA Explosion-10"	JOCKS/FLESHIES-split-EP
BABEEZ/MUTANTS/NEWS/ROCKS-EP	V/A-Killed by 7"-LP

ARWEN CURRY

CONTRA-Boys Club Anthems-LP	V/A-Steppe-Punks: Kazakhstan-EP
GAMMA KIDS/SASKATCHEWAN TRIO-EP	JOCKS/FLESHIES-split-EP
THE COUNT-Romance in Reverb-EP	ACTIVE MINDS-Recipe for Disaster-EP
D.R.Y.-EP/ASSEL-Stat Fortryck-EP	V/A-Anthology of Myanmar Punk-EP
BEYOND DESCRIPTION-Chaos Days-EP	V/A-This is Kangaroo, Not Berkeley-EP

SEAN SULLIVAN

V/A-Read Army Faction-EP/CONTRA-LP	DILLINGER 4-LP/THE COUNT-EP
SEVERED HEAD OF STATE-EP	INHUMANITY-CD/ASSAULT-Pain-CD
EXPLOSION-LP/BLACK DICE-Semen-EP	LIFES HALT/NO REPLY-split-EP
MAJORITY RULE-EP/IN CONTROL-EP	REMAINS OF THE DAY-EP/
(YOUNG) PIONEERS/DRUNK-split-EP	KRIGSHOT-EP/ABSURD ATTITUDE-EP

BRUCE ROEHRS

BRASS TACKS-The Good Life-EP	RUNNIN RIOT-LP/SNIX-Archives-CD
BLOODY SODS/REEB-split-EP	DUAP/COLONNA INFAME-split-EP
AAKATAS/BOOTJACK-split-EP	ONYAS-Heterospective-EP
MASS MURDERERS/TAGADA JONES-10"	GC5-Hanoi-CD/ANTIDOTE-live
UK SUBS-Crash Course-CD	CONTROLLERS-Slow Boy-45

MAX WARD

LIFES HALT/NO REPLY-split-EP	FRAMTID-8 Track-EP
IN CONTROL-The Nard Curse-EP	DEAD NATION-Painless-EP
BEYOND DESCRIPTION-Chaos Days-EP	MACHURIAN CANDIDATES-LP
FIELDS OF FIRE-Kids Can't be Bought-EP	V/A-This is Kangaroo, Not Berkeley-EP
KRIGSHOT-Och Hotet Kvarstar-EP	LIFES HALT/NO REPLY-live in Long Isl.

RYAN WELLS

BUREAUCRATS-LP/CLOSE-UPS-live	V/A-Rock 'n' Roll Murder-LP
LIGHTNING BEAT-MAN-Apartment-EP	V/A-Powerpearls Vol. 7-LP
NO NAME NATION/BLLA-BLLA-BLLA-EP	METROS-I Gotta Go-EP
CARDBOARD BRAINS-Yank-EP	VICTIMS-No Thanks-EP
EMBROOKS-If You Let Me Go-EP	THE COUNT-Romance in Reverb-EP

REMA YOUNG / KENNY KAOS

NEW BOMB TURKS-The Big Combo-LP	MIDNIGHT EVILS-Ain't Got Time-EP
MENSEN/MEAT JOY-split-EP	VOX POP-Just Like Your Mom-45
TOMAHAWK-45/GENE DEFCON-EP	VILETONES-Screaming Fist-EP
METROS-I Gotta Go-45	JOCKS/FLESHIES-split-EP
GEE STRINGS-Bad Reputation-45	SONIC THRILLS-Free, Fast & Cool-45

ZINE TOP TEN

Mindless Commodity #3	The Assasin & The Whiner #12
Cryptic Slaughter #13	Drinking Sweat in the Ash Age #1
Eight Items or Less #1	Grub #10
HeartAttaCk #26	Hluboka #19
Complete Control #7	Personality Liberation Front #3

ZINE SHITWORKERS

Sam Atakra	Peter Avery
Aragorn	Paul Barger
Michelle Barnhardt	Jerry Booth
Enrico Cadena	Karoline Collins
Robert Collins	Catherine Cook
Rob Coons	Andy Darling
Rafael DiDonato	Mikel Delgado
Neale Fishback	Jonathan Floyd
Gardner Fusuhara	Brian Gathy
Doug Grime	Katja Gussmann
Lance Hahn	Mike Hale
Chris Hall	Harald Hartmann
Jeff Heermann	Missy Hennings
Tom Hopkins	George Impulse
Kenny Kaos	Carolyn Keddy
Mark Kessler	Pete Ketchpel
Dulcinea Loudmouth	Gabe Lucas
Michael Lucas	Ray Lujan
Jesse Luscious	Hal MacLean
Bobby Manic	Timojhen Mark
Mary Jane	Jeff Mason
Tobia J. Minckler	Mundo Murguia
Karen McFarlane	Allan McNaughton
Jennifer Mushnick	C. Nellie Nelson
Mimi Nguyen	Donna Poole
Sandra Ramos	Casey Ress
Bruce Roehrs	Greta S.
Denise Scilingo	Steve Spinali
Jason Valdez	Max Ward
Ryan Wells	Shane White
Melanie Willhide	Jeff Yih
Rema Young	

ZINE CONTRIBUTORS

Mykel Board	Nathan Berg
George Tabb	Ted Rall
Renae Bryant	Dave Emory
Erin Whupass	Mark Murrmann
Mark Hanford	Erich Schulte
Felix Von Havoc	Brian GTA
Jose Palafox	Queenie
Scott Soriano	Stickerguy Pete
John Ringhoff	Dave Dictor
Chris(tine) Boarts	CrimethINC
Jessica Mills	Dan McKee
Rick Bain	Ned Moffit
Janne Nystrom	Patrick Grindstaff
Jin Lei	Gord Deranged
Stephe Perry	Zeb R.

ZINE COORDINATORS

Arwen Curry — Sean Sullivan

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, YAPO, 10-96, Empress Of Fur, Underhand, Nailed Down.

#148/Sept '95. Soda Jerks, Toe Rag, Thorazine, Scared Straight, Wizo, Opposition Party, Moody Jackson, Adversives, Opcion Crucial, Rebel Rebel, Teen Idols, Walking Ruins, "Pioneers—Sixties Punk Kings".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots—The Essential 1950s".

#151/Dec '95. Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, Stains, Varukers, Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, ADZ, Oxymoron, NOTA, Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & the Swastika."

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splach 4, Yawp!, Lifetime, Sickoids, "Roots—Boston".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, Sub-Rosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Ussue 1, Clint Walker.

#157/June '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Brats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots—Sham 69".

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter, Haters, The Process, Brother Inferior, Judge Nothing, Break-ups, Not For Rent, "Roots—The Buzzcocks".

#159/Aug '96. Smugglers, Brand New Unit, Tone Deaf Pig-Dogs, Round Ear Spocks, David Hayes/Very Small Recs, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots—The Dickies".

#160/Sept '96. Automatics, Boycot, Toast, Morning Shakes, Mormons, John Q Public, Sex Offenders, Ballgagger, Business, Apocalypse Babys, Good Riddance, Russia Update, "Roots—Eater".

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts, "Pioneers–Ohio '77".

#162/Nov '96. Phantom Surfers, Candy Snatchers, The Stain, National Guard, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemption 87, Torture Kitty, "Roots—LA '77".

#163/Dec '96. Last Sons of Krypton, Prostitutes, Wig Hat, Boys, Let It Rock, Enemy Soil, Vulcaneers, Half Empty, Zeros, Deadcats, Teen Idles.

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Pioneers—Dead Boys".

#168/May '97. Cretin 66, Fishsticks, UK Subs, Distemper, Enewetak, Fields Of Shit, "Roots—SLF, Undertones".

#169/June '97. Hand Skin, Cluster Bomb Unit, Jihad, Purgen, Speed Queens, Remission, Halflings, The Old Man, Deface, "Roots—Clash, Ramones, Sex Pistols".

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile. Broken, (Young) Pioneers, Hoodrat, "You're Dead!", "Pioneer—The Slits".

#171/Aug '97. Strychnine, Idiots, Pelado Recs, Misanthropists, Racetraitor, Violent Society, Knuckleheads.

#172/Sept '97. Withdrawals, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It, web designer Vic Gedris, filmmaker Doug Cawker.

#173/Oct '97. Hot Water Music, Fat Day, Los Tigres Guapos, Les Partisans, Bristols, My 3 Scum, Space Shits, Pessimiser Recs, Reclusives, Nick Qwik, "Pioneers—GG Allin".

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, Education theme issue.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes, "Pioneers—The Henchmen", filmmaker Lech Kowalski.

#176/Jan '98. Infoshops/radical bookstores, Scared of Chaka, Wongs, Palatka, Voorhees, Stalingrad, Upstairs People, Squidboy, Beltones, Sky Grain, the 145s, Ducky Boys, John Cougar Concentration Camp,

#177/Feb '98. Superfly TNTs, Submachine, Dropout, Society Gone Madd, Pinhead Circus, Ann Beretta, Blackbird, Naive, Useless ID, Quarantine, "Roots—Generation X.

#178/Mar '98. Forgotten Rebels, The Dirtys, Josh Collins, Letterbombs, Go-Devils/Gyogun Rend's/Room 41, Tone Deaf Pig-Dogs, American Steel, Economics theme issue.

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag, They Still Make Records, "Pioneers—Dangerhouse Records".

#180/May '98. Reinforce, Discontent, TV Killers, Slack Action, Eyeliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, Jack Saints, Stray Bullets, "Pioneers—Patti Smith".

#181/June '98. Grapefruit, Druggies, Stiletto Boys, All Bets Off, Bonecrusher, Summerjack, Cell Blck 5, DDI, Normals, "Pioneers—999", Pirate Radio issue.

#184/Sept '98. Absentees, Devoid of Faith, UXA, Umlaut, Four Letter Word, Streetwalkin' Cheetahs, Ricanstruction, Libertine, Indecision, Snarkout Boys, "Pioneers—Black Flag".

#185/Oct '98. Traitors, Wimpy Dicks, Armed & Hammered, Dylan McKays, NME, Tezacrifco, Worm, Roswells, Raxola, Beatnick Termites. "Pioneers—Adverts".

#186/Nov '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads, "On Our Doorsteps"-on homeless punks, "Pioneers—Spizzenergi".

#187/Dec '98. Real Kids, Sawn Off, Cretins, Spider Cunts, Heroines, Third Party, No Class, Skabs, Lily & Lance's Holiday in the Sun,, "Pioneers—Dead Kennedys".

#188/Jan '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA, "Pioneers—DOA".

#189/Feb '99. Monster X, Peter & the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat Recs, Halfways, Hot Rod Honeys, DeRita Sisters.

#190/March '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt, "Pioneers—Mechanics".

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better Than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode, "Pioneers—Minor Threat", pt 1 of Chomsky's "Propaganda & Control".

#192/May '99. Los Crudos, Burning Kitchen, Henry Fiat's Open Sore, Polythene, Kangaroo Recs, Willie Brown, Biotic Baking Brigade, "Pioneers—Vice Squad", pt 2 of Chomsky's "Propaganda & Control".

#193/June '99. Munster Recs, DS-13, Safety Pins, Pussycats, Piolines, False Alarm, Darlington, Bad Stain, Bodies, Houseboy, Mullets, pt 3 of Chomsky's "Propaganda & Control".

#194/July '99. Deathreat, Last Match, God Hates Computers, Fokkewolf, Flesh Eating Creeps, Aside, Hoppin' Mad, Kid Dynamite, Thee Outcasts, "Pioneers—Elvis Costello."

#195/Aug '99. Moral Crux, RC5, Have Nots, Ill Tempered, Dysentery, Greg Higgins, Revlons, Larry & the Gonowheres, C.U.Next Tuesday Recs, "Pioneers—Silver Chalice," MP3.

#196/Sept '99. Hopscotch Recs, Catharsis, Orchid, The Pricks, Grissle, Product X, Reaching Forward, Emerge, Third Degree, "Epicenter Zone 1990-1999".

#197/Oct '99. Reducers SF, Lower Class Brats, Reactor 7, TheGodsHateKansas, Futuro Incierto, Showcase Showdown, Waifle, Flat Earth Recs, Holidays in the Sun, "Pioneers—Radio Birdman."

#198/Nov '99. Hail Mary, Pressure Point, Bump 'N Uglies, The Victims, A//Political, Outlast, "Pioneers Of Punk–Dictators", "Fuck Unamerican" and "After the Berlin Wall."

#199/Dec '99. Locust, Ratos de Porao, USV, Razlog Za, G-3, Swarm, WHN?, Mt. St. Helens, Black Cat Music, Enemy Soil, "Pioneers—Flipper", "Record Buying on the Net," "Are Keyboards Punk?"

#200/Jan 2000. American Steel, Curse, Helvis, Gee Vaucher, Hers Never Existed, Cometbus, Active distro, Toxic Narcotic, bibliography of MRR #100-200.

#201/Feb 2000. Beerzone, Towards An End, Daybreak, "Best Punk Singles of the '90s," reports from the WTO riots in Seattle.

#202/March 2000. KTMWQ, Real Estate Fraud, Strike Out, Broken Rekids, the Haggard, GC5, Gore Gore Girls, the Catheters, "ASCGB—Rezillos," "Zines in Prison," scene history of Bulgaria.

#203/April 2000. Spazz, Slang, Slug & Lettuce zine, Suburban Voice zine, As We Once Were, Red Angel Dragnet, Four Letter Words, Slampt Records, the Wednesdays, the Fuses, "ASCGB—Cult Maniax," "The Murder of Brian Deneke."

#204/May 2000. Cocksparrer, Talk Is Poison, Red Scare, Put Downs, Out Cold, Geraldine, Michael Knight, CBGaV, Pillage People, *Reader's Guide To Underground Press*, "ASCGB–Electric Eels."

#205/June 2000. "Punks with Kids," Coalition Records, the Skudz, 50 Million, Legion, Wilbur Cobb, "ASCGB—Third World War."

#206/July 2000. Drunk, ESL, Ambition Mission, Lord High Fixers, Cripple Bastards, Dig Dug, Federation X, Amulet, Valentine Killers, *Nose Dive*, "25 Things to Know About the War in Colombia."

#207/Aug 2000. Harum Scarum, Raw Power, Unseen, Pekinska Patka, Hudson Falcons, Dementia 13, Confine, Allergic to Whores, *Short, Fast & Loud!* Tantrums, "ASCGB—Nasty Facts."

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!

WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

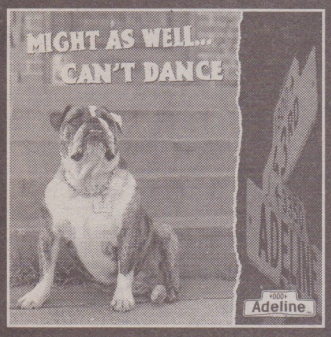
Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested. in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Records/zines? See detailed information listed on the mastheads of the Record Review and Zine Review sections.

ADELINE'S FIRST COMP.

NOT A CRAPPY SAMPLER-



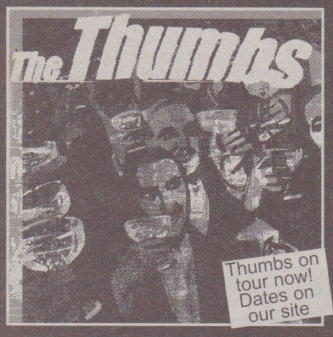
"MIGHT AS WELL...CAN'T DANCE"
GREAT NEW SONGS FROM:

COMMON RIDER, SAMIAM, DILLINGER FOUR, ONE MAN ARMY, PINHEAD GUNPOWDER, THE THUMBS, ENEMIES, THE CRIMINALS, LIFTER PULLER, THE FRUSTRATORS, THE INFLUENTS, FREE BEER, ONE TIME ANGELS, FETISH and GOD HATES COMPUTERS

CD - $8.00

"All Lesser Devils is the best Thumbs release we ever put out" Us Here 7/00

The Thumbs



From D.C., The Thumbs are one hell of a band. Their 'ALL LESSER DEVILS' EP is punk with punch. You'll play the hell out of this EP. We are proud to add The Thumbs to the Adeline line-up. 5 song 7"EP $3.50 or 7 song CDEP $7.00

"These two bands are two of the greatest treasures pop-punk has ever had. Having them together just adds to the riches" Hit List 7/00

DILLINGER FOUR / PINHEAD GUNPOWDER

A great little split 7" by DILLINGER FOUR/ PINHEAD GUNPOWDER
5 great songs by these two great bands.
7" $3.50

"Last Word Spoken is a gem...punks should have to stand up and salute." East Bay Express 4/00

one man army

ONE MAN ARMY'S AWESOME 2ND FULL LENGTH 'LAST WORD SPOKEN'
CD $10 LP $9

Tour info, news and stuff
WWW.ADELINERECORDS.NET

COMING SOON - TWO NEW RELEASES FROM:

FETISH and THE INFLUENTS

1000 Adeline

ADELINE...we're bling bling

★ Add $1 for shipping overseas $2
★ Send a SASE for our full catalog- it's got typos!

ADELINE RECORDS 5337 COLLEGE AVE. #318 OAKLAND CA. 94618

ALL THE GREAT ADELINE RELEASES AVAILABLE FROM MORDAM- thanks

ASIAN MAN RECORDS PRESENTS: THE LAWRENCE ARMS THE HONOR SYSTEM

-Ghost Stories

Lawrence Arms are a punk rock trio from Chicago. This is their 2nd full length release. Gruff melodic vocals intelligent lyrics and an honest approach at making music. This is my best description of the LARMS. This album is available on CD-$8 Also, pick up their first album "A GUIDED TOUR OF CHICAGO" on CD-$8 I will be pressing both records on vinyl in September.
www.angelfire.com/il/BaxterMusic/la.html

-Single File

THE HONOR SYSTEM are another great band from the Chicago area. This 4 piece have put together an incredible debut release. Melodic punk rock in the same vein as JAWBOX and early JAWBREAKER. Strong guitar work and musicianship is the standard for the HONOR SYSTEM. This full length CD is available for $8. I will also be pressing vinyl for this in September.

Both bands are on tour this July w/the ALKALINE TRIO, MIKE PARK, MU330, CHRIS MURRAY, LINK 80, AND Dan Potthast on the PLEA FOR PEACE TOUR. Benefiting the PLEA FOR PEACE FOUNDATION. http://www.pleaforpeace.com

To order, just send cash, check or money order payable to Asian Man Records Postage is included in the $8 price. If you live outside the US, add $5 for postage. Allow 2 weeks for cash orders, 4-6 weeks for checks. Check out the asian man website at http://www.asianmanrecords.com

This ad was made by hand, no computers involved. It took 45 minutes and cost about $.50 to make.

Asian Man Records, PO BOX 35585, Monte Sereno, Ca. 95030-5585

ASIAN MAN RECORDS IS DISTRIBUTED BY MORDAM RECORDS

ASIAN MAN RECORDS
PO BOX 35585
MONTE SERENO CA
95030-5585

www.kdvs.org

KDVS

90.3 fm

Hey! Listen to punk, psych, garage, crust, Oi, and everything else that isn't corporate crap on your radio or on-line.

Bands/Labels: Send us stuff for airplay!!!

KDVS
14 Lower Freeborn
UC Davis
Davis, CA 95616

HOPSCOTCH

THE BLOOD BROTHERS
'THIS ADULTRY..' 12"

HAIL MARY
'NOT LIVE' 7"

DEATH WISH KIDS
'DEMO' 7"

STILL AVAILABLE

#1 DEATH WISH KIDS 7"
#2 RUN FOR YOUR FUCKING LIFE s/t 7"
#3 SUBMISSION HOLD 7"
#4 APEFACE s/t 12"
#5 MURDER CITY DEVILS 7"
#6 SUBMISSION HOLD/SAKE split 12"
#7 AREA 51 "discography" 10"
#8 SAKE "the desert" 7"
#9 !!! - "dis ease" 7"
#10 SAKE s/t 10"
#11 BLOOD BROTHERS s/t 7"

:SOON:
-LAST MATCH 12"
-'DESTROY NEW GRANADA' COMP 12"
-THESE DAYS...#1 ZINE.
-AND HOPEFULLY SOMETHING FROM TRUE NORTH

DISTRO THROUGH *EBULLITION*

HOPSCOTCH
PO BOX 55783
VALENCIA, CA
91385

RECORDS, TAPES, CD'S, ZINES...

NEW AND USED, RARE AND INEXPENSIVE.

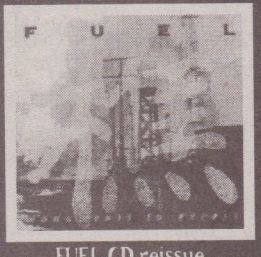
WE BUY USED RECORDS AND ALMOST EVERYTHING ELSE!

FOR OVER 13 YEARS
THE STORE DEVOTED TO THE UNDERGROUND!
COME VISIT US IN PERSON
AT 12 MILL PLAIN RD
IN DANBURY, CT
(1 MILE OFF EXIT 4, I-84)
OR ON THE WEB AT
www.trashamericanstyle.com
NEW MAIL ORDER CATALOG NOW!
12 MILL PLAIN RD, DANBURY CT 06811
PHONE 203-792-1630

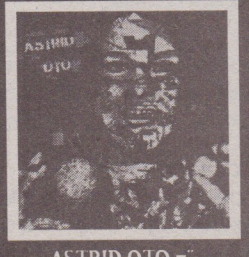
ALL YOU FUCKS JUST WORK ON LINE

APPLE CD/LP
live 1987

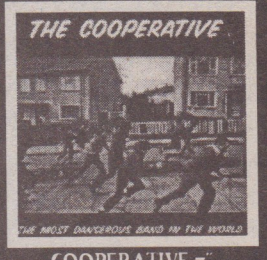
URCHIN CD/LP
from Japan



FUEL CD reissue
all their songs!



ASTRID OTO 7"



COOPERATIVE 7"

BROKEN REKIDS pob 460402, sf ca 94146-0402 usa cd$10 lp$8 7" $3.50 or (2)7" for $6.00 all prices ppd.

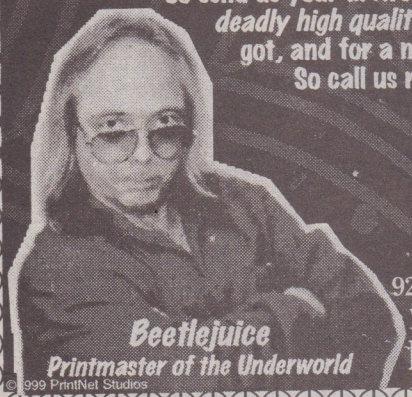
HEY! YOU!

Yeah, *you*—draggin' that Fender Strat with the blanket wrapped around it...I'm talkin' to *YOU!*

So, you finally got the band together and you're giggin'. You've scrawled out enough tunes so you only have to play them twice to get through the night—even your dog likes 'em. You're ready to cut the tape, press the vinyl or burn the CD. Your cousin's stepsister's husband's girlfriend (I won't tell) draws some pretty freaky stuff and you need to get it printed. Who ya gonna call? *Beetlejuice, Printmaster of the Underworld!*

CD covers, inserts & tray cards • 7" covers & inserts
Zines • Catalogs • Cassette J-cards

So send us your artwork, disks or films, and we'll print it right—*deadly high quality at deathly low rates.* Or send us what ya got, and for a nominal fee, we'll make it look good (sorta). So call us right now—and I'll stop calling your sister... *honest... really—I swear...*



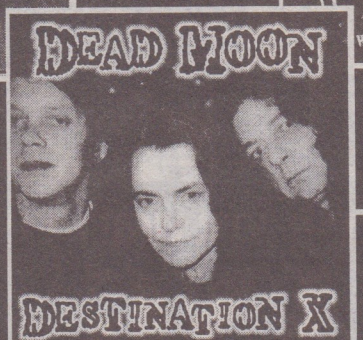
Beetlejuice
Printmaster of the Underworld

PrintNet™ STUDIOS, LLC
921 Walsh Rd., Suite 209, Madison, WI 53714
Voice (608) 242-1611 • Fax (608) 242-1615
E-mail printnet@gdinet.com

© 1999 PrintNet Studios

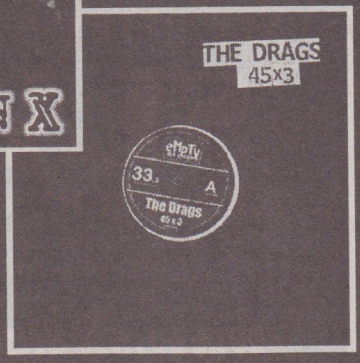
The Catheters LP/CD

Grown Up, Fucked Up LP/CD

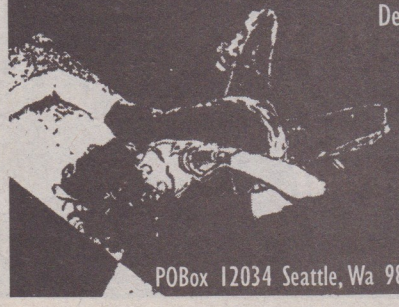


Destination X LP/CD

Releases Also Available By:
Sicko
Jr High
Dickel Brothers
Scared of Chaka
Weird Lovemakers
Fireballs OF Freedom
Tales From The Birdbath



-45 x 3 LP/CD



eMpTy RECORDS

POBox 12034 Seattle, Wa 98102 www.EMPTY-RECORDS.com www.MORDAMRECORDS.com

THE BIN

PO Box 491
Dana Point, CA 92629-0491
Postage is $3.50 Priority in US
Per 5 items NA Add $1 ROW $2
PAYABLE TO ETHAN M.
US FUNDS ONLY!!!

Wimps "Rollin On" CD $10
Templars/Wodnes Thegnas 7" $4
Adolf & Piss Artist "This is.." 7" $4
Adolf & Piss Artists "Heroes?" 7" $4
Shifters "Mix It Up" 7" $3(Radio)
Last Call "ATL" 7" $3.50 (GMM)
Bruisers "Still Standing Up" 7" $4
Jacks "Last Of The Real.." 7" $4
Vigilantes "Youth of Today" 7" $3.5
CockSparrer Tribute 7" $5.00
Brassknuckle Boys "Fighting Poor" 7" $4
Hudson Falcons "Des & Rev" CD $10
V/A Scene Killer 2 CD $10
Service "Who's Criminal?" CD $10
Bovver Wonderland Pic 10" $10
Bovver Wonderland "S/T" CD $11
Templars "Phase II" LP$8 CD$11
Reducers SF "Backing" LP$8 CD$12
Agnostic Front "Live" Color LP $8
Abrasive Wheels "Punks Go" LP $9
CockSparrer "Runnin Riot 84" CD $10
Dropkick Murphys "Boys" CDEP $8
Anti-Heros "American Pie" LP$8/CD$10
V/A Angry Skunx.. CD $7
Bodies "Addicted 2 U" CDEP $6.50
Klasse Kriminale "Faccia" PicLP $10
Klasse Kriminale "Early Yrs" LP $9
Bombshell Rocks "Street Art" CD$12
V/A Around The World.. CD$10 Oi!!
Last Resort "Best Of" CD $13
4-Skins "Wonderful World" CD$14.50
Beerzone "They Came..." CD $12
30 Secs Over Tokyo CD $12
Showcase Showdown "Perm Stains" CD $11
Best Defense "6 Gun Justice" LP $8
SFA "New Morality" LP $10
Hollywood Brats "S/T" LP$9
Loose Lips "Talkin Trash" LP$8/CD$12
Dead Boys "Younger, Louder" LP$9
Toy Dolls "Ten Years Of Toys" CS $13

www.geocities.com/sunsetstrip/street/5446

WELLINGTON - "DYAA"

deep six #26 CD

contains the dear jesus lp, trax from 7" splits FALL SILENT,NOOTHGRUSH, and DYSTOPIA; a song on an EBULLITION comp & a unreleased track

MAN IS THE BASTARD

"Mancruel"

deep six #24 CD

material from the split/CAPITALIST CASUALTIES remixed, split with BLEEDING RECTUM remastered a unreleased track and 3 noise trax

NO COMMENT

deep six #23 12"

contains 7"COMMON SENSELESS(snare dance) 7"DOWNSIDED(slapaham), unreleased studio track, demo tracks and live

CD AVAIL:nocomment-hardcore.com

GASP/SUFFERING LUNA

deep six# 19 12"

RUIDO

ruido "depresion" 7"

13 trax fast and lyrics in spanish

JENNY PICCOLO / Su19b

deep six #18 7"

jenny piccolo/su19b split 7"

DEEP SIX

records

PO BOX 6911
BURBANK CA
91510-6911 USA

pHONE/fax (818)768-5254

email:bobdeep6@aol.com

U.S. 7" 4$ 12"/CD $8

WORLD 7" $6 12"/CD $10

downway

IN STORES NOW

206 Records–8314 Greenwood Ave. N., PMB 102, Seattle, WA 98103, http://www.206records.com

CD RELEASE TOUR

check the website for tour dates

two-o-six records

(INTERNATIONAL ORDERS ADD 1ST CD $4.5 EACH ADD $2.5/1ST LP $8 EACH ADD $4.5)
E-MAIL ORDER : reallife@nett.ann.ne.jp

NEW RELEASE STRAIGHT UP RECORDS - 099

SLANG

NEW ALBUM : SKILLED RYTHM KILLS

30.OCT.'00.RELEASE

www.straightup-rec.com

STRAIGHT UP records

CARGO RECORDS GERMANY

American Standards
(BP9510CD)Beatnik Termites "Taste The Sand" CD $10ppd
(CRVW-43) Beatnik Termites "Live @ The Orifice CD Picture Disc $10ppd
(ISR-004) Beatnik Termites Parasites Split EP $3ppd 7"
(ISR-002)The Durfs EP 7" $3ppd

New On American Standard
(IMP 011) The Proteens "Hot Lava Treatment" CD $10ppd
Tough, Fast, Ramones Blasting Attack. 12 Solid Punks songs w Pop and Balls.

Beatnik Termites "Pleasant Dreams" LP 1700 on Limited Wax Contact: Cold Front Records
Proteens "Half Retarded" 7" 500 on Colored wax Contact: www.pop-smarts.com

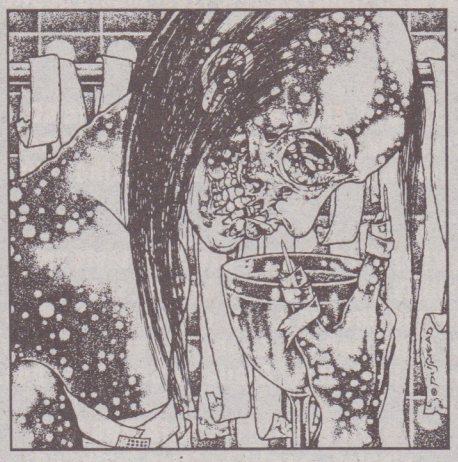
American Standard Distribution-Insubordination Records-Imperfekt Records

P.O. Box 2846 Columbia, MD 21045 SASE FOR A FULL CATALOG

All Orders Payable to:
Imperfekt Records

U-3Standard@aol.com-Insubordination@att.net-ImperfektRecords@aol.com

DAMAD



New LP/CD "Burning Cold"
Out now
LP $8 PPD/CD$10 PPD U.S.
Damad on Tour Now.

Also Out now:
Antischism
"Still Life" LP/CD
Artimus Pyle
"Civil Dead" 12"
Out soon:
In/humanity
Complete CD discography
"Violent Resignation;The great American Teenage Suicide Rebellion 1992-1998".

Also Available:
Word Salad "Deathmarch 2000"LP/CD
Guyana Punch Line "Maximum Smashism" LP/CD
Initial State "Abort the Soul"LP/CD
Dead and Gone "T.V. Baby' LP/CD
Damad "Rise and Fall" LP/CD
Svart Sno "Smock'n'Roll" LP
Talk is Poison "Straight to Hell" 7"/CD
Totalitar "Sin Egen Motstandare"LP
Smash Your Face "Loose Times"7"
His Hero is Gone "Monuments "LP/CD
In/humanity "History" LP+7"
Health Hazard/Suffer CD
Write for complete catalog.

Prank is distributed directly by Mordam Records.P.O. Box 420988, San Francisco, CA 94142. Phone (415) 642-6800. Fax (415) 642-6810. Sales@mordamrecords.com www.mordamrecords.com. Free MP3's available on their site! Prank stuff is also available from Revolver, Subterraen, Ebullition, Very, Vacuum, Sound Idea, No idea, Choke and tons of others worldwide.

Guyana Punch Line is touring Europe in October 2000. Contact Coalition for details. New GPL 7"'s out soon on X-MIST and Coalition!!!

Dead and Gone is on tour all summer!

Next: Crow 7", Avskum "In the Spirit Of Massdestruction" Lp/CD, Totalitar "Ni Maste Bort!" Vinyl. **Prank** P.O. Box 410892, San Francisco, CA 94141-0892 prankrec@mindspring.com

WEB - http://www.cbe.com
E-Mail: is@cbe.com

Intensive Scare Records

Clit Cops
The Harder They Cum
US PPD LP $10
US PPD CD $12

Pillocks
Kilt-Punk 7"
US PPD $4

World: Add $2

ISR, PO Box 640338
San Jose, CA 95164-0338

SKANKING SKULL RECORDS

http://www.geocities.com/~deadendkid

$9.00 INCLUDES POSTAGE

its better than a shot in the arm cd compilation featuring: DOA, CHINESE TAKEWAY, 77, TEDIO BOYS, DEAD END KIDS, THE PIMPS, LOOSE ENDS, X-OFFENDER, NEW YORK WHORES, SPENT IDOLS, GARAGE RATS, THE SHAKES, AND MORE!!

SEND CASH OR MONEY ORDERS(made out to cash)
OR IF YOU HAVE TO SEND CHECKS
MADE OUT TO ERIC NATHANSON TO:
SKANKING SKULL RECORDS
40101 SHERYDAN GLENN
LADY LAKE FL 32159
DISTRO: ROTZ, GET HIP, & RHETORIC, CHOKE

BRASS TACKS

The Good Life 7"EP

100% balls out punk and roll! Way better than your favorite band, and they can drink more too! Fans of hooligan rock take note this record rips!

OUT NOW! HR#53 mailorder ppd prices:

$3 USA $5 foreign

first copies on brass color vinyl
HEADACHE RECORDS
PO 204 Midland Park, NJ 07432

BLACKQUEEN **'anthropocalypse'3 song CD Heavy scum-laden avant metal from these Bay Area sinners.Celtic Frost meets Septic Death at a Dario Argento convention!$8ppd**

SANGRE AMADO **"tba" full length CD Crushing black grind from San Francisco. Violent,with a hint of fur! AMAZING! $10 ppd.**

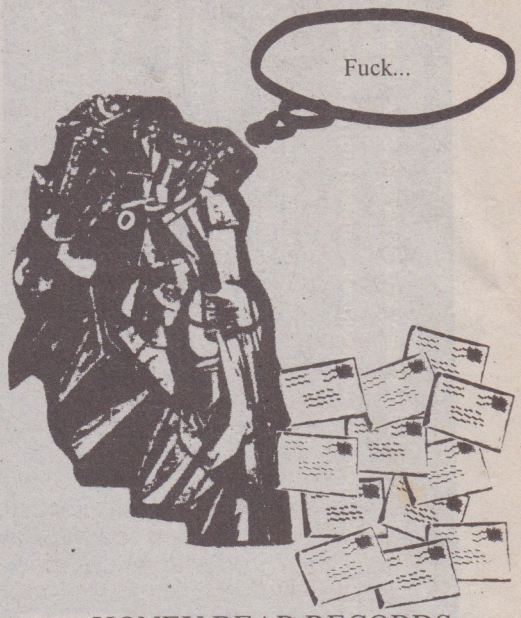
EVERY IDLE WORD **'pressing tests vol.1' Shifty,jagged,spidery sounds;space age garage through a post-punk filter.Prepare for confusion;this might go right over your pretty little head! Available Sept.5 $8 ppd.**

COMING SOON!!! the CATASTROPHIC singles: a split 7"series featuring *THE RAKE , LUDICRA, SPACEBOY, BLACKQUEEN, BRAINBLOODVOLUME, BLESSING THE HOGS, SANGRE AMADO* and more!!!

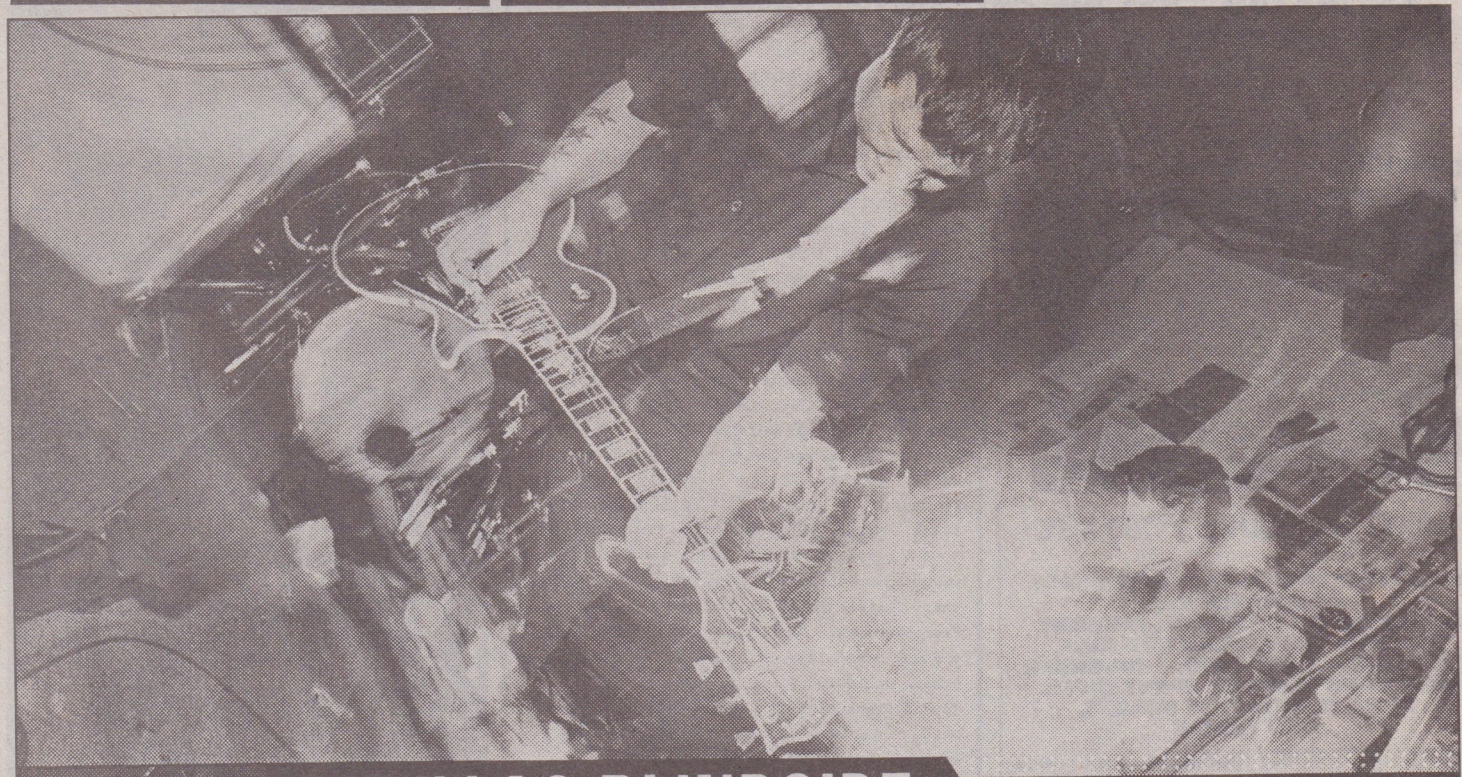
send well concealed cash(US)or money orders (written to Sean Kawa NOT catastrophicsound) to 1815 Addison St. Apt.B Berkeley,CA 94703.WATCH THE LORAX

catastrophicsound
catastrophicsound@hotmail.com

NUDE DESCENDING ON MAIL-ORDER



HONEY BEAR RECORDS
PO BOX 460346
SAN FRANCISCO, CA 94146
honeybearrecords@hotmail.com
E-mail us and get the on-line newsletter.



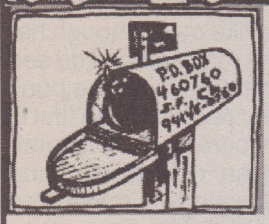
CADILLAC BLINDSIDE

READ THE BOOK SEEN THE MOVIE LP/CD

CD = $9.00 / LP=$8.00. Outside U.S. add $2.00. Send cash, check or money order payable to Soda Jerk Records.

SODA JERK RECORDS
Post Office Box 4056
Boulder, CO 80306
www.sodajerkrecords.com
Send a stamp for a catalog or buy online!

SODA JERK RECORDS



Hi *MRR*,

Although I enjoy "Lefty's" columns, I have a big problem with his scenario in which he assassinates Hitler and thus saves 25 million people.

There was one very senior Nazi who was similarly assassinated —Reinhard Heydrich. In the SS, he was only subordinate to Himmler. The immediate effect was a number of reprisals. The Czech villages of Lidice and Lezaky were razed. These people killed in revenge had, of course, nothing to do with Heydrich's shooting.

In the longer term, you might still argue that (1) the Poles and (2) the Jews would have been spared. Dave Emory had a column which showed that Germany expanding east through Poland was a Bismarck/Prussian military idea. Moreover, Frederick and Catherine divided up Poland 200 years before Stalin and von Ribbentrop. Surely, Lefty, your being a Polish assassin might well have been used by newspapers and politicians to whip up anti-Polish sentiment. When Heydrich was killed, another Nazi merely replaced him. The Nazis were already in power in 1934, so isn't it at least possible that Himmler would have become Chancellor? Himmler was equally, if not more, obsessed with racial purity than Hitler.

an unsigned missive

MRR...

Here is a brief outline of what's going down with our band right now. It's not very nice and a pretty horrible thing to happen to us after the nine year slog we've been through. I hope you can maybe mention this in your fine publication somewhere and feel free to pass it on to other interested parties. We just want as many people to find out what really goes on in the cogs of the machine—we found out, to our detriment. Also, we haven't seen a review of our second record, *Zero Visibility*, in *MRR*—this is probably due to the recent slackness of our ex-label. It is something that bothers us. If someone can let me know quickly if you ain't received it, then I'll get it sorted out. I thank you for your time and ongoing support.

Four Letter Word Trademark War - Background and Information:

Wales based punk rock band Four Letter Word formed in 1991 under that name. Released their first domestic independent 7" (*Words That Burn*) in 1995 and later signed with LA label BYO Records and released two albums (*A Nasty Piece Of Work* ('97) and *Zero Visibility* ('99) and a 7" (*Do You Feel Lucky, Punk*? ('98)) with them. They have toured the US, Canada, and the UK. A European tour is imminent. A company from Minnesota manufacturing a boy band has trademarked the name and filed to sue BYO Records for TM infringement (employing one of America's biggest law firms). Due to comparatively small record sales they were forced to concede to avoid the potentially damaging legal costs, although with a winnable case. FLW are no longer with that label because they have been ordered to cease and desist sales and promotion of products with their name permanently, destroying any reputation they have built up in the US. FLW have recently discovered that although without a release and only an impending demo tape the boy band is allegedly linked with MCA Records (Universal Studios) and selling merchandise on the internet. They are in the final stages of a UK TM application, which FLW are attempting to oppose without the aid of lawyers due to financial restrictions. Although FLW have prior usage under common law and natural rights to the name, it seems that in the face of giant corporate power they will be forced to change the name in some way. It is ironic that the capitalist machinery they've talked about so often in their lyrics and writings is the exact same thing that has them in their sights for their ultimate liquidation. Thank you for your time and support. Cheers,
Welly/ Four Letter Word

MRR,

I'd like to write in support of Faith McGee (letters section *MRR* #206). The open display of naked women in *the Probe* zine needs to be stopped! I am a male and I'd just like to say that not all men in the punk scene enjoy looking at naked woman. In fact, I am starting up a group called Men Against Women Naked (MAWN).

Women who chose to take off their clothes are tearing away at the very values that make up a positive and unrepressive punk scene. Much more, the decline of moral values this country has witnessed over the past quarter century can be directly correlated to the growing sexual freedom of women. It started in the '60s when bathing suits gave way to bikinis and its been all downhill since then, leading in the '90s to such atrocities as women with piercings, and God help us, tattoos! Young women should be concerned with finding a good husband and starting a family, not scarring their flesh and flaunting their naked bodies for the whole world to see! What are their future husbands going to think of them? I realize that not all punk rockers are morally corrupt. There are many good men and women in the scene who don't believe in doing drugs or drinking or engaging in sexual relations before marriage. I commend them, but we must do more! The punk scene should not tolerate female nakedness in the scene! Women should not be viewed as objects of sexual pleasure. Girls who choose to appear naked on stage or in publications such as *the Probe* should be banned from local venues!

I tell you this out of experience. I was once a young man with a promising future, but the temptations of the flesh lead me to a long bout with alcoholism. I am just now beginning to get my life together. I still enjoy punk rock, but refuse to attend shows at Mission Records and any other venues that conflict with my ideals. Thanks for listening and keep up the good work!
Zac Bentson/ jdvargas@ask.com/ 510.985.8019

PS Congratulations to Doug and (former *MRR* coordinator) Jacqueline on a beautiful marriage!

Dear *MR&R*:

I read Melissa Tacke's letter in issue #202 regarding Bizarre Videos, and then I read Seanocide's response in issue #203 in defense of BV and owner Joe Gervasi. I haven't seen anything since, certainly nothing from Gervasi himself, and I thought I'd respond myself to Seanocide's comments.

Regardless of whatever product or service that BV sells, we can at least be certain that Joe Gervasi runs a business which has at least some connection to the punk community. Let's assume this connection is coincidental; perhaps he's taken some product on consignment for distribution through his company. At any rate, Joe is "really cool" to deal with and, further, he "really isn't an evil guy," so don't boycott him. And I'm sure that Joe is nice, and I

certainly don't want to hurt a small business person with ties to the punk community, but I think that Melissa has a very valid point about responsibility, culpability, and morality.

To show you what I mean, let's play a substitution game. Instead of Bizarre Videos, let's use Nike and instead of Joe Gervasi, let's use Phillip Knight. Apart from size, what's the primary difference between these two companies? Answer: very little. They both sell a product, they would like to sell more product, they really don't care who buys their product, and finally, they are willing to exploit others in order to sell their product. We are, however, expected to be righteously indignant about Nike's use of third world slave labor in the production of their shoes and we are prepared to boycott them as a result. Our intention is that Nike will cease this practice, become a good corporate citizen, and produce a product without the benefit of slave labor. Incidentally, in his defense, Phillip Knight is "really cool" and "really isn't an evil guy," so don't boycott him.

Wait a minute, what's wrong with this picture? Nike is the bad guy right? Let's not be too hasty in making that judgment, okay? After all, their product line "isn't being marketed directly to the punk rock community." So it isn't our concern. Besides, most of Nike's clients are athletes who "don't look so deeply" into the underlying socio-economic realities at work within the company. Remember Michael Jordan? His hands are clean.

Now that I've pissed off *MRR*'s entire readership, let's drop Nike and get back to BV. The bottom line is that, in addition to some punk rock videos and assorted horror movies, Joe also makes a living off selling some very racist, sexist, and plain old fucked-up videos. The fact that he makes no judgment about them is evident by the very fact he's willing to sell them at all. And he doesn't care if his clients are Aryan Nation types, serial rapists, movie buffs with really bizarre tastes, or Joe College types looking for something offbeat. He doesn't care. He just gives the client what he wants in a prompt, business-like "really cool" manner, because that's good business practice, after all. So, what's his responsibility to the community or to society? Sean contends that, really, there isn't any. After all, most people are perverts anyway and besides, it's all in how you read and interpret Joe's innocent, fun-loving blurbs.

Maybe I see it differently. To me, exploitation is exploitation, and it has nothing to do with love, intimacy, or even sex. It's all about power and domination over others in the time-honored traditions of fascism, racism, or the WTO for that matter. I do believe that there can be non-violent pornography, so it isn't the pornography itself that I object to so much as the extreme hatred and viciousness of the particular titles which Joe happens to stock. It isn't marathoning I object to, it's the trampling of human rights, indecent working conditions and starvation wages which I abhor. So I don't wear Nike products and I don't want my children wearing them either. And yes, I do have children, so perhaps that puts the issue in a different perspective for me which I would not expect Seanocide, or Joe, or even Melissa to appreciate.

Does this mean that I think pornography should be outlawed and people like Gervasi run out of business? No: but only because it's not the pornography I object to so much as the degradation of women and of men. Again, although Melissa might not agree, I do not think all pornography is necessarily violent or degrading. I do believe that the majority of it is harmful, however, in perpetuating racial and gender stereotypes: particularly the ones that treat women as inferior, or as willing/unwilling participants in a humiliating act while stereotyping men as mindless vicious aggressive rapists. Women don't relish the thought of being raped, and I certainly don't enjoy being thought of as a potential rapist.

And I do think, as Sean contends, that some people just like to indulge in voyeurism and watch people enjoy sex. But do you really think for even a moment, Sean, that a film in which, how did you put it, oh yes, "Asian punk girl gets fisted, pissed on, bangs herself with a hammer," describes anything remotely close to a sexual activity which anyone should indulge in, let alone watch? And I'll thank Mykel Board to stay out of this.

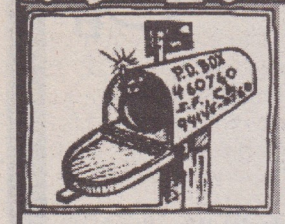
I don't know Melissa's reasons for hating pornography. I don't know if she sees this as a feminist issue, or if she has some personal issues related to pornography, or is she's just a plain old-fashioned prude, like me. Although her reasons and mine might differ, I do see this as an important issue for the punk community for two reasons. The first is that if violent pornography is not morally repugnant, then neither is hiring slaves at ten cents a day to make your $100 pair of running shoes. Pure, plain, and simple.

The second reason is one which Melissa herself alludes to in the opening lines of her letter but which she doesn't pursue further. She describes the cover of a BV catalog, consisting of a man slicing a woman's throat, which, in her words, leads her to expect "the standard punk-rock-and-horror-movie fare of most punk video distros." That's a fairly casual sort of generalization. Is violence against women as acceptable a part of the punk rock community as Melissa seems to think? Does it start with gory zine covers and album sleeves and lead to... what exactly? Rape? Physical violence? Maybe I'm reading too much into her statement, and making an inference that isn't there, but still, I wonder how she managed to make an association like that in the first place? Any ideas, Sean? Joe? And if that is the perception of someone from within the community, then how do you suppose it looks to someone peering in from the outside?

Sadly, I don't think Melissa's call to boycott will be effective. The people who are not interested in Joe's merchandise wouldn't order from him anyway; while those who want what he has to offer won't be dissuaded by her argument. Neither will Joe be likely to drop any of the offensive titles he carries as long as he has clients for them. I would like to suggest, however, that Joe simply drop the purely punk rock videos from his inventory. If they only account for 5% of his catalog, as Sean contends, then they likely won't be missed. And I'm sure he can find titles more in keeping with the main focus of his company. Of course, he's free to carry whatever he wants, from Disney to industrial thrash to snuff films. What I don't understand is why a punk would buy their videos from him but not their shoes from Phillip Knight? Or why is it okay for BV to enjoy a market share within the punk circle but not acceptable for Unamerican Activities to enjoy the same opportunity?

Anyway, I don't want this letter to come off as an attack on Sean. I apologize if it seems that way, but the

Letters



old "he's really a nice guy" defense sort of flew out the window about the time of the Nuremburg Tribunal. I guess what I'm trying to say is that it is easy to rationalize hatred by putting it into the the context of "harmless entertainment," but that don't make it so. Yours,
Sharptooth Bob/ Winnipeg, MB

MRR,

I have been reading this mag for a while but haven't written in in a long time. But recently I've seen some hypocrisy and dumb shit.

First was a couple months back when Tom Hopkins bagged on some band for being "hippies" because they had a drum circle at their show. I wouldn't want to see that shit either, but Tom is the same guy who praised Burning Kitchen, a hippy band from Sweden, all over the place when their 7" came out. I checked out their record and they sing shit like "our beautiful souls together forever, clothes and bodies are just shells that do not last." Whatever Tom!

Then in #207 there was an interview with Confine, from a wealthy Toronto suburb. At the end the interviewer asks how to get in touch with the band, and the guy says "there's tons of ways" - then he lists two different internet addresses, in addition to the other internet shit they talk about in the interview! I guess all the punks in Oakville had their parents buy them computers so they could go to college... No wait, they hang out at the library looking through all the fucking advertisments Hotmail sends them. A postal address is too much to ask?
Jamie Nails/ Long Beach

MRR,

Well, the Jimmy the Worm displacement plan has nearly reached the 30-day mark. For those of you not in the know, our brave explorer, JTW, has left the sunny shores of So. Cal for the intense desert heat of Southeastern New Mexico (SoEaNewMex?). The reasons for this self-imposed banishment are many and complex and really uninteresting. But, thus far, I have finally settled a few lingering questions that have been floating around in my mind since I landed on this rock called Punk.

For starters, I've proved (at least to myself) just how spoiled fucking rotten those of us who live in big cities are. I thought at first that moving here would further my own personal punk rock cause. Since there is so much different stuff to do in the city (San Diego being mine for the past ten years) and since punk (and r'n'r, in general) is not the latest Saturday night thing for many, I found the punk scene to be slim to none lately. When I first started getting into punk, it was right around the time of the big Green Day/ Offspring/ Rancid explosion, so naturally I heard a lot of grumbling about the scene being infiltrated by posers (or poseurs, for our friends in Europe). Oddly enough, most people from back in the day (or *that* day, at least) are now into other "sub-cultures" (e.i. rave, goth, clog-dancing) and li'l ol' newcomer me is still punker than fuck.

Sorry, went on a bit of a birdwalk there. Anyway, I figured that since them thar city folk in S.D. were too busy dropping acid and getting laid (two activities I seldom participate in, though not always voluntarily), an added bonus of living in Buttfuck, NM would be I could round up all the bored punkers here, since there is *nothing* (double underlined *[in original - ed.]*, don't fuck around) to do and subsequently mold them in my image. I had visions of showing up here like Ash at the end of "Evil Dead 2: Dead By Dawn" and being hailed as a prophet and messiah (and hoping they wouldn't take me captive, as they did Ash at the beginning of "Army of Darkness.")

Well, surprise, surprise, there are no punk rockers here. No record stores, no venues, no nothin'. And my searches haven't been in vain because I rarely leave the house (agoraphobia is not pretty); before packing up and shipping out, I took out a classified in *MRR* announcing my impending arrival. In turn, I received fewer letters than my even-more-of-a-recluse roommate. Namely, zero. Incidentally, my last letter in *MRR* urging people to write more letters was also ignored. Oh, well.

Why is he telling us all this? Well, next time you are bemoaning your scene and all the in-fighting and nit-picky politics therein, think about all the saps stuck in the jerkwater burgs across the land (not just this sap, who lives here voluntarily, at least for now). Believe you me, I know what a bite in the ass our little underground can be, but at least it's something.

Wow, this little diatribe has certainly become a rambling affair (which is also what I hope to have with Kim Shattuck someday, if you know what I mean. And I think you do.) I'm running out of room and there was at least one more point I wanted to make... No, I guess that was all I wanted to say. Be thankful. I suppose I could keep the d.i.y. spirit alive & start a venue here or something, but honestly, I am not a take charge kind of guy. I'm a man of words, not action (or haven't you noticed?), and besides, like I said, I am *it* as far as I can tell. If there was at least one other like-minded soul around, I'd certainly give it a shot. But, as it stands, I'm pretty sure I'm the only person within county lines who owns an Undertones record. Anybody out there in MRR-land should feel free to write and prove me wrong, but I ain't gonna hold my breath.

Anyhow, I hope everyone is doing well at the ol' *Maximum* house. If & when I get back to the coast, I may just head up your way. I miss San Diego, but due to the low volume of responses to my letters back home, I figure I've worn out my welcome there. C'est la vie, you rat bastards. Hey ho, vaminos,
Jimmy the Worm/ 1011 N. Lea Ave./ Roswell, NM 88201

PS Please, no alien jokes pertaining to my new locale. I'm on the verge of frustrated tears as it is.

PPS Christ, what a whiny crybaby I am.

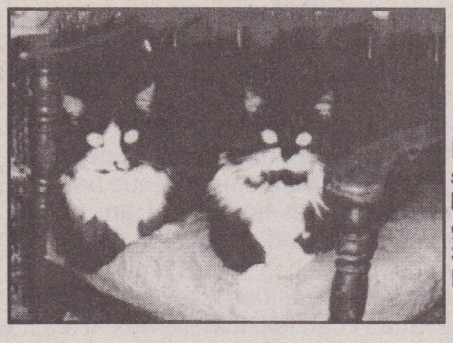
Dept. of Corrections

• Last month's cover photo of Harum Scarum was snapped by Karoline Collins. We regretfully forgot to credit her. Sorry KC!

Email:
maximumrnr@mindspring.com
(use this mainly for comments & letters-to-editor. Use phone for ad reservations. Do not expect answers, but you might get one)

The New and Improved! WHAT'S THE SCOOP?

Today's question: Does Christianity have a place in punk?



FUCK Christianity! It has no place in the ethics of punk and DIY ideals! Why the fuck should it? Christ was simply created by man to fill their void. It does nothing but spread bigotry, hatred, greed, wars, fear, brainwashing and corruption. FUCK Christ, FUCK the government, FUCK everything that has to do with conformists!
Spitz and Middens,
Des Moines, Iowa

There is *no* place in punk for *any* Christian. The Christians have their *own* music and need to *stay out of our music and lives.*
Doug Marion
PO Box 1180
Marshall, NC 28753-1180

Stupid question.
There is no place for Christianity in the *world*, much less in the punk community.
If punk means anything, it means opposition to oppression. Christianity is an oppressive religion.
If people want to wrap themselves in punk to promote Christianity, they obviously have a legal and moral right to do so; but it is the duty of real punk bands to oppose and ridicule such nonsense.
James Murphy
472 Beacon St #2
Boston, MA 02115

We shouldn't judge people on their mistakes, so Christians may have a place among punks. But Christianity should never have a place in punk.
Federico Inchausti
19, student / employee
Buenos Aires, Argentina

I feel that religion shouldn't be organized in any form. So in that effect, punk and Christianity don't mix. Religion should be a personal thing—not something that you force on others. Putting Christianity (or any other religion) into punk is a way of dividing the scene. Even with the best of intentions, there would be some people who would use it to bicker and fight. And that's something that we certainly have too much of in the punk scene!
Aqua Seafoam

I think there is a place for Christianity in the punk community. Punks are always saying how open-minded they are because they're not doing what "society" tells them to. That's bullshit. Christian music isn't "cool" to listen to, so none of the punks listen. I get lots of zines every month and in almost every issue there's dumb rants about how Christiaity sucks, but I have to wonder what they could possibly know. "Censorship sucks" you say, it's always "fuck censorship." What you guys really mean is "fuck censorship but censor Christian music." Why don't you judge the musicians on their skill instead of their message, there are a lot of talented Christian bands and all you open-minded punks are missing out.
Bruce

I feel that while there may be some lessons we can learn from liberation theology, for the most part Christianity has no place in the punk community.
Boone
PO Box 329
Columbia, MO 65205
ttwn@hotmail.com

Next Month's Question:

Is the Warped Tour® punk?

send answers to MRR, PO Box 460760, San Francisco, CA 94117 or maximumrnr@mindspring.com

THIS HERE!!
RECORDS

NEW STUFF!

HELLO SHITTY PEOPLE 7"
FAST, ROCKIN', WILD ASS SHIT FROM GAINESVILLE, FL.

THE MORONS 7"
WILD, DRUNK, BARBARIC, AND ON PILLS... ROCKS LIKE HELL.

JARVIS
WILD IN THE NIGHT 7"
PARANOIA, DRUGS, AND (AGAIN) ROCK

"FUCK THE CURSE!"
A.K.A. REGION PT. 2 comp. tape including CHAOS L.R., JACK PALANCE BAND, DICK VAN DYKES AND MANY MORE. 60 min. tape.

NOT SO NEW STUFF!

JACK PALANCE BAND
DALTON, GA. 7"

SPAWN SACS
ASSHOLES OF THE NIGHT 7"

"TECHNICAL DIFFICULTIES FROM DAY ONE" REGION PT. 1 comp. tape W/THE EAT, STUN GUNS, DRILLER KILLERS, AND 27 more bands on a 90 min tape.

FANZINES

SCAM #3-4 — $2 each
SPARE CHANGE
Six PACK (#1-6) — $8
#7 — $2
RICE HARVESTER
#6 — $1
5 MINUTES OF YOUR TIME
#3 — $1
LIMOUSINE
#1-2 — $1 each

WRITE US FOR UPCOMING RECORDS OR SHIRTS OR THE PROPER TECHNIQUE TO SHOT-GUNNING BEER. RECORDS + TAPES ARE $3 ppd. SEND WELL CONCEALED CASH OR A MONEY ORDER MADE OUT TO M. PACK.

P.O. BOX 481
CHATTANOOGA, TN.
37401

STUDS AND SPIKES
FOR THE CHARGED
studsandspikesANOK@yahoo.com

100 pieces
medium cones $5.50
medium pyramids $5.50
large cones $8.00
large pyramids $8.00
500 pieces
large cones $36.00
large pyramids $33.50
all prices include postage

Make money orders out to Nickle Pierce.
Many more sizes and amounts in stock.
Send $1 for samples or e-mail

STUDS AND SPIKES
PMB # 463 Spiral Records
1916 Pike Place #12
Seattle, WA 98101-1097

RESIST AND EXIST
항전과 실존

ANARCHY. PEACE. AUTONOMY.

RESIST AND EXIST *out August 2000*
Police Brutality CD/LP $8/$10
RESIST AND EXIST
Dare to Struggle 7"EP $3
RESIST AND EXIST
Korean Protest 7"EP $3
DEAD SILENCE
A Benifit 7"EP $3
ZERO HOUR
7"EP $3
STARVED AND DELIRIOUS
Unproud 7"EP $3
V/A Vivisection Compilation with...
RESIST AND EXIST, A//POLITICAL REACT & ACT OF HERESY 7"EP $3
also available through Blackened, Ebullition, Tribal War, and Sound Idea Distributions.<-Prices vary

PMB#463 SPIRAL RECORDS
1916 Pike Place #12
Seattle, WA 98101
spiralANOK@yahoo.com

Animal Welfare Alliance of Arizona

We are a very active grassroots animal rights group located in AZ. Call, e-mail, or visit the AWAA web-page to learn more about animal rights related issues. AWAA also sells animal rights shirts ($7+S&H), to look at our selection visit our web-page. The money made from the shirts goes towards leaflets, banners, signs, demos, tables, homeless food drives, etc.

http://members.tripod.com/AWAA
Phone: 602-618-6879 (Brian)
e-mail: ooveganoo@hotmail.com

GO VEGAN!

TOM PERKINS RECORDS

PIRANHAS- "ATTACK" LP

PIRNAHAS- "GARBAGE CAN" 45

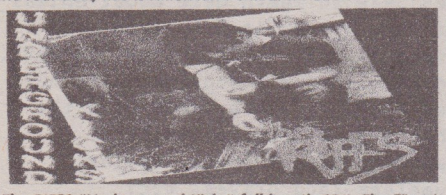
CLONE DEFECTS- "BOTTLED WOMAN" 45

GERIATRIX- "SWITCHBLADE" 45

[45's-$4] [LP's-$10]
[OUTSIDE USA- ADD $2/ITEM]
-TOM PERKINS PO BOX 970936 YPSILANTI, MI 48197-
[BEAVERBRUISER@HOTMAIL.COM]

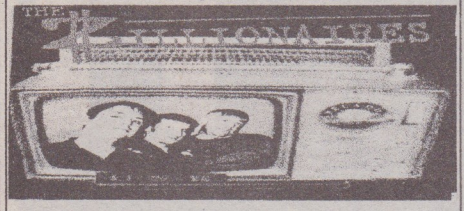
Brand new CD/EP by The Commies! The guys have slowed it down a bit added a few more rock n roll licks to go along with the snotty vocals! This is by far the best thing these guys have done!

The CHEMO KIDS "Radiation Generation" full length CD! These Ohio boys know how to play some snotty, raw, punk rock!! The Ohio influence is there (Dead Boys, Pagans) as well as hints of the Stooges! Forget that European stuff get the real deal, this is American Punk at it's BEST!!



The RIFFS "Underground Kicks" full length CD!! The 7" got compared to the Sex Pistols & Eddie and The Hot Rods! This is more of the same with much better production and some Generation X and Cockney Rejects influences in there as well. Great 77 style Punk Rock form the Portland OR!!

BLADDER BLADDER BLADDER brings you thier brand of 77 UK Punk on their new full length CD. NO FAKE Brit accents here, they are REAL BRITS! Any fan of the Clash, Chelsea, Generation X and Cock Sparrer would love this CD!!!



The bastard sons of the PAGANS & RAMONES! This is raw 3 chord in your face American style Punk Rock. Fast, short songs that while very raw are catchy as well! LP/CD!

CDs BY; The DIMESTORE HALOES & The PROSTITUTES also still available!! Also:

Lots of Pelado Records 7" still available by LIBERTINE, The UPSETS/RICHOMOND SLUTS split, BURDENS/ROMEO'S DEAD The CHEMO KIDS, The RIFFS & much more!!

Pelado Records also has a full mail order with tons of CDs, LPs, 7", shirts etc. Titles like the Loose Lips, Smogtown, US Bombs, Dragons, Trust Fund Babies, Shifters and more. Labels like TKO, Rapid Pulse, Incoginto, Hostage, Disaster and many smaller releases from all over! Check the web at

www.peladorecords.com

Prices for Pelado items only: USA 7", $3, CD $8, D.Haloes CD $7. Can/Mex $4, $9, (Haloes $8). Others 7", $5.50 or if you buy more than one item $5, CDs $10 (Haloes $9). The Commies CD/EP is $6, $7, $8! US funds only, cash or money order to P. Grindstaff not Pelado!

PELADO RECORDS
521 W. Wilson #C103
Costa Mesa, CA 92627 USA

Pealdo Records is distributed exclusivly through IMD
10231 Regentview Ave., 2nd Floor, Downey CA. 90241 USA
PH# (562) 869-9450, Fax# (562) 869-9653

HOWLINGBULL

Yellow Machinegun
Spot Remover
"Fast metalcore that brought me back to the 80's crossover scene. Songs are short blasts of speed with hardcore shout vocals. Sort of like Slayer meets Cryptic Slaughter is a good way to describe this. I liked this a lot." – **Metalcore #27**
$12 PPD

Force
Force
"A brutal slice of 15 demoralizing Japanese grindcore tracks racking your brain in less than 20 minutes. Top notch." – **MRR [Sept.99]**
$12 PPD

Nunchaku
Best-of 1993-98
"I can only imagine the chaos that goes on in their pits. Nunchaku owns a unique intensity unlike anything else I've ever heard. I'm stoked to add this CD to my collection." – **Zero [Jan.00]**
$12 PPD

Various Artists
Faster Pussy...Attack
"Amazing punk, hardcore and metal from Japan. Quit fucking around and go get this. Now! Go!"– **Probe #8**
"Holy fucking shit! This is one bad ass motherfucker of a compilation, damn it!" – **Flipside #119**
$6 PPD

HOWLINGBULL AMERICA
P.O. BOX 40129, SAN FRANCISCO, CALIFORNIA 94140-0129 > WWW.HOWLINGBULL.COM

VISIT THE HOWLINGBULL SYNDICATE, OUR RETAIL STORE IN SANFRANCISCO
Japanese Toys > Extreme Music > Zines > Videos
826 Valencia Street > 415.282.0339

SIX WEEKS RECORDS has a bunch of new stuff out!

***ANAL MUCUS "1986-1997" discography CD**
Classic Bay Area hardcore punk from the East Bay. Concord, that is...loser fuck.

***STRONG INTENTION "Each Day Lived..An Act of Defiance" EP**
Lightning quick hardcore thrash from Maryland. On tour now!

***SOUND LIKE SHIT "Once Upon the Metal" EP**
Crazed Japanese fastcore violence!

***THE DREAD "Bonnie and Clyde" LP/CD**
Punch-in-the-face pogo-core. First new release in four years!

***PLUTOCRACY "Sniping Pigz" LP/CD**
West Bay grind killing spree...

***DESPITE "The Destroyers Will Be Destroyed" LP/CD**
Rapidfire Midwest downtuned bombraid! Ex-members of URBN DK and 10-96.

***THE NEIGHBORS "The More Money One Has the More Important is One's Life" CD**
Classic, snotty fast hardcore from San Diego. Re-released on Six Weeks!

*VIOLENT HEADACHE "Bombs of Crust" LP/CD: Furious political hardcore from Spain. CD has unreleased Fase Terminal LP from 1995.
*WHAT HAPPENS NEXT? "Brutiful Fearing" 6": SF hardcore attack! Didn't get an insert? Send a stamp!
*RUIDO 7": Ripping L.A. thrash.
*INTENSITY "The Virtue of Progress" 7": Raging, fast, and heavy posi-core from Sweden.
*BOILING MAN "Roadkill Museum" 7": Crunching early 80's hardcore punk like if The Pist met Filth.
*VOORHEES "13" 12"/CD: Thirteen new tracks from U.K. thrashers.
*FORCA MACABRA/ARMAGEDOM split LP/CD: Brazil legends vs. Finnish hardcore freaks. All new tracks!
*CAPITALIST CASUALTIES "Subdivisions in Ruins" LP/CD: West Coast hardcore.
*JAPAN IN DECLINE compilation LP/CD: Slang, Fuck On The Beach, Shikabane, 324, Smash Your Face, Curtainrail, plus 13 more! LP has bonus tracks.

PRICES PPD: LPs are $8 No. America/$13 Europe/$16 Japan and Australia
CDs are $10 No. America/$12 Europe/$14 Japan and Australia
6" is $4 No. America/$6 Europe/$8 Japan and Australia
7" /flexi is $3 No. America/$5 Europe/$7 Japan and Australia

Please make checks & money orders out to "Six Weeks Records."
Still available for mailorder only: Nailed Down "Honour and Glory" flexi, Europe In Decline 12" comp., and MRTVA BUDOUCNOST/LEFT IN RUINS split 12" (repressed).

Six Weeks: 225 Lincoln Avenue/Cotati, CA 94931 U.$.A.

We also distribute records from around the world for the cheapest rates around-honest! Send a stamp or email. **write (w/SASE) or e-mail for a complete list: AKautsch@aol.com**

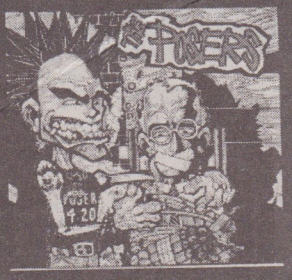
DISTRIBUTED BY MORDAM: WWW.MORDAMRECORDS.COM

NEW ALBUM FROM ONE OF CANADA'S HARDEST PUNK BANDS!!!! ON CD & LP

SAMPLE MP3s available at our official web page: http://www.streetpunk.net

Prices: CDs=$12, LPs = $11, Pic 7" = $6
Add $1 for Canada, $2 Europe, $3 Asia/Australia

Oink! Records
P.O. Box 27813
Washington, DC 20038/USA



POSERS
CD / LP
Serious HARDCORE punk from Canada.
PUNK FUCKING ROCK!

LP's

11.50 **THE CLASH**-London's Burning Early Demos & Rare Trax! Great Sleeve!
12.50 **V/A Where Birdmen Flew Vol. 3** Lesser known but still great oz killers! w/X, Kepies, Last Words, Riptides etc.
10.50 **THE BOYS**-To Hell with the Boys They're 3rd lp finally reissued!
10.50 **THE BOYS**-Boys Only Their 4th and final lp Classic punky pop!
12.00 **AVENGERS**-S/T the CD Presents lp reissued. All their Killer trax!
Classic U.S. Punk on Rave Up Records from Italy. All are $12.00
The REACTORS-Half-Life!
TESTORS-NYC Punk Rock 1979
FEATURES-Floozie of the Neighborhood
THE DOGS-Teen Slime (from Iowa)
The DEFEX-Beyond Machine Gun Love
The VECTORS-Death To Disco
VILLAGE PISTOLS-Big Money
LOS REACTORS-Dead In The Suburbs

7"

3.50 **DIALTONES**-Double A-side (Now!)
4.25 **DIALTONES**-So Many Girls (Bad A)
Postage Per order:4th class $1.50 or 1st class $3.50

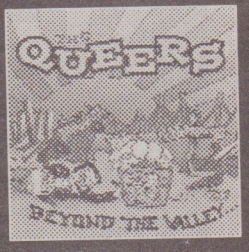
UNDERGROUND MEDICINE
P.O. BOX 5075
MILFORD, CT 06460-1475 USA
www.undergroundmedicine.com

HOPELESS RECORDS

Samiam
Astray
HR647-lp/cd out Aug 29TH
The long awaited new full length...

The Story So Far
When Fortune Smiled
HR646-mcd out July 25TH
Denis (singer) from 88 Fingers Louie and members of King For a Day

Dillinger Four
Versus God
HR644-lp/cd out now!
Dillinger Four makes the Sex Pistols look like wimpy whiners. -Minn Star Tribune



The Queers
Beyond the Valley...
HR643-lp/cd out now!
Classic, pop-punk favorites deliver 14 new anthems to re-break the mold.

also new: Selby Tigers "Sidewalk b/w Gene Pool" HR645-7", Against All Authority "24 Hour Roadside Resistance" HR642-lp/cd
coming in October 2000: Hopelessly Devoted To You Vol. 3 HR648-cd sampler, Selby Tigers "TBA" HR649-lp/cd

Hopeless Records PO Box 7495 Van Nuys, CA 91409 **order online at www.hopelessrecords.com**

GRAND THEFT AUDIO

FIRST ISSUES & REISSUES ON CD OF CLASSIC OLDSCHOOL PUNK AND HARDCORE

GTA 035 *UR FUNKTION SVART SNO* "Bellyache & Acideyes" CD 73 min. Ur Funktion recorded this unreleased session in 85 at Mob 47's studio/bowling alley. Svart Sno's 88-92 cuts feature many unreleased. Blazing Swedish thrash

GTA 036 *SHATTERED FAITH* "1982" CD 64 min. The complete session with numerous extra tracks that couldn't fit onto the original live/studio LP, awesomely re-mixed by and featuring Kerry of the US Bombs.

GTA 037 *FUNERAL* "Have You Seen My Leather Jacket?" CD 68 min of '80-'82 So Cal punk including lots of extra tracks from the same session that produced the much sought and recently bootlegged from "Waiting For The Bomb Blast" 7

GTA 038 *FALLOUT* "Spit On The Innocent" CD 58 min. Newly recorded in '98 studio session for GTA + bonus live gig, from this Australian blistering high speed assault unit who've has previous releases on Spiral Objective

(all full length releases are an hour or more & come with a 16 page booklet, except GTA 031 with 21 min/8 page)

WE KEEP EVERYTHING AVAILABLE: Agnostic Front, Trip 6, Mourning Noise, Demise, Voorhees, Sin 34, RF7, White Cross, Circle One, Rattus, Adrenalin OD, Red Scare, Raw Power, Cripple Bastards, Anti, Terveet Kadet, Plain Wrap/Mox Nix, Abandoned (w/Tony Adolescent), Ill Repute, Lost Generation, Human Hands, Bad Posture, P.E.L.M.E. and more!

GRAND THEFT AUDIO, 501 WEST GLENOAKS BLVD., STE. 313, GLENDALE, CA 91202 USA
(Send 55¢ in US stamps or 2 IRCs for full color catalog. No stamps/no reply)

Mailorder from BOMP!: $11 ppd (CA residents add sales tax), $12 ppd Canada, $14 ppd World airmail—except GTA 031: $8 ppd (CA residents add sales tax), $9 ppd Canada, $11 ppd World airmail • wholesale rates are $8 to stores and $7 to distros and mailorders • attn: international labels, for trades contact: Sound Idea in Florida; or Agitate 96 c/o Richard Ramos, 11479 Amboy Ave., San Fernando, CA 91340 DR STRANGE

MAILORDER HANDLED BY: BOMP! RECORDS. PO BOX 7112. BURBANK. CA 91505 USA

GTA PRODUCTS DISTRIBUTED THRU: SOUND IDEA, , X-MIST, CA, BOTTLE NEKK, SUBTERRANEAN, BOMP!, K, SOUNDS OF REVELATION

TIRED OF THE SAME OLD POP PUNK DRIVEL? THOUGHT SO, GIVE THESE A TRY!

BRAND NEW!

SPR-035
The Spills / The Heartdrops Split CD EP
$7 ppd.
$9 world

ALMOST NEW!

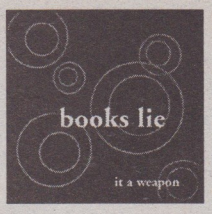
SPR-032
The Jackie Papers "Uckfay Ooyay"
$10 ppd.
$12 world

It's All Fuckin' Good!

ALSO CHECK OUT THESE FULL LENGTH RELEASES BY:
Pink Lincolns, Gotohells, Rhythm Collision, Houseboy, Morning Shakes, Gimcrack, McRackins, Cheater, etc.

WWW.STIFFPOLE.COM

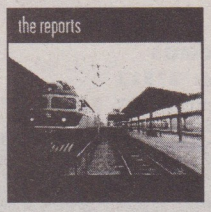
stiff pole records • p.o. box 20721
st. petersburg, fl 33742
www.stiffpole.com



Books Lie
It A Weapon CD
A furious but fun romp of thrashing punk and anthemic hardcore. Books Lie deal with "issues" through a deeply personal perspective and jump out of your speakers with a relentless energy that pairs anger with humor and an unmatched sincerity. Jolting hardcore punk that is reminiscent of Heroin, Black Flag, and Born Against.

Death Of Marat
The Shattered CD
An apocalyptic aural assault of schizo-rock, recalling but not imitating indie-noise groups like Unwound. On this debut album, the Arizona three-piece find a delicate balance between bleak melody and dark tension.

Automaton Adventure Series
Futura Transmitta CD
A discordant and passionate rock n' roll transmission that seamlessly couples arty introspection and math rock squall into an inspired and experimental sound that pushes "post modern" boundaries.



The Reports
Run Into The Night CD
This album is The Reports' fully realized work of charming post-punk pop anxiety, full of surging, sweeping melodicism and heart-tugging tunes. An amalgamation of some of the best quirky pop/rock music of recent times, yet distinctly unique.

EX-iGNOTA
Jammin' On The One CD
Ex-Ignota pass through areas of post-punk, hardcore, and art rock while maintaining something quite unique. With possible comparisons ranging from Fugazi to Clikitat Ikatowi, the album goes from songs of chaotic clamor to somber instrumentals.

Skyscraper #7
204 pages, offset printing
The latest issue of this hefty fanzine includes interviews with They Might Be Ginats, Flaming Lips, Melvins, June of 44, US Maple, The Locust, Slaves, I Am Spoonbender, plus music reviews and various writings. Also includes a fully-packaged remix CD, "Technology", featuring tracks from .Make-Up, Bent Leg Fatima, Party of Helicopters, Tristeza, Les Savy Fav, Murder City Devils, Lowercase, Sunshine, Rah Bras, and six others.

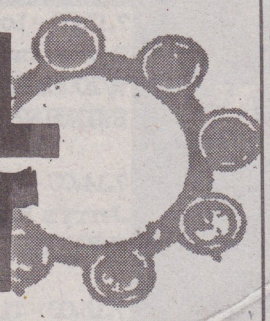
Satellite Transmissions
P.O. Box 4432, Boulder, CO 80306
e-mail: skyscraperzine@hotmail.com
website: www.skyscrapermagazine.com

Please make checks payable to Peter Bottomley.
CDs are $8 ppd domestic / $10 ppd world. Fanzines are $5 ppd domestic / $7 ppd world.

Distributed exclusively by IMD. www.imusicd.com

News from the front HEX

THE NATIONAL ACROBAT



"It's Nothing Personal" 7"

The brand new recording from Louisville's powerhouse spastic rock group ($3 ppd)

SEND $ OR CHECKS (PAYABLE TO 'RYAN CANAVAN') TO:
201 MAPLE LN.
N. SYRACUSE, NY 13212
HANGINGHEX@HOTMAIL.COM

*up next: INKLING, "Miscommunication" cdep

STILL AVAILIBLE:

SPARK LIGHTS THE FRICTION, "Cocaine Honeymoon" cdep- driving, inspirational, and dynamic rock hardcore from Syracuse, NY **($6 ppd)**

HANGING LIKE A HEX #14- features on Madball, Hot Water Music, Casket Lottery, Discordance Axis, Tristeza, Every Time I Die, Spark Lights the Friction, National Acrobat, Time In Malta. Full-color cover illustrated by NON Comics artist Jordan Crane. 108 pg. **($2 ppd)**

MONTREAL'S CRUST-FUCKS

T.S. Rec's brand new compilation CD

GLOBAL HOLOCAUST
DISAGREE, PRÉJUDICE
OPPRESSED CONSCIENCE
ANNIHILATION
URBAN TRASH
DISJONCTION

Each offering 10 minutes of new material. 16 pages booklet with color cover, all that in a neat jewel case. Available for 9$can. in Canada, 7$US in the USA and 9$US in the world, postpaid air mail so you'll get it quick. It's like buying 7 full lenght 7"s for the price of 2! Labels and distributors get in touch. Ask about our free distribution catalog, more than 400 titles at the cheapest prices around!

SIMON PARÉ
827 GOLDBOURN
GREENFIELD PARK,QC.
J4V 3H4 Canada

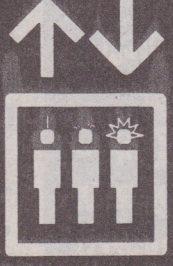
TOBACCO SHIT RECORDS

13th Floor Records

react "deus ex machina"
available on compact disc
includes "disturbing the souls"
seven inch and live tracks as well
$9 ppd

react/greed split seven inch
$3 ppd

available soon:
dead nation/rambo split seven inch



13th Floor Records
po box 1502
new haven, ct 06511

Out Now on
RUBBER CITY RECORDS

DON AUSTIN

s/t 7"
Eight songs of h.c. mayhem akin to Negative Approach, Infest and early CroMags. Featuring ex- members of The Pricks, The UnHoly Three and Splinter.

The Pricks

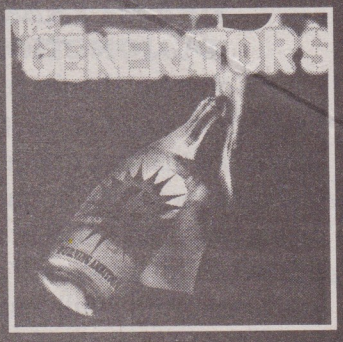
Horror House on Highway 5 7"

Six songs taken from the last recording sessions of these grossly underappreciated locals. Fast and furious thrash that harkens back to the days when "hardcore" was an adjective for punk.

3$ for one or 5$ for both.
Rubber City Records/p.o.box 8849/Akron, OH. 44320-8849
cash or m.o. payable to Clint Bout

THE GENERATORS

BURNING AMBITION



URGENT MUSIC LIMITED

7.13.00 - Los Angeles
Troubador
W/YOUTH BRIGADE & SWINGING UTTERS

7.14.00 - Bakersfield
Jerry's Pizza
W/VANILLA MUFFINS

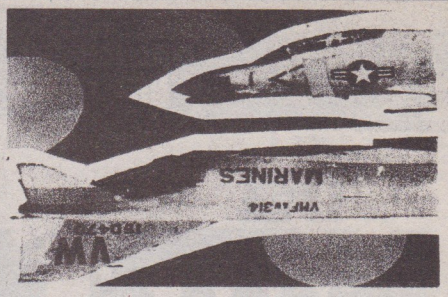
7.15.00 - Tijuana, MX
off Revolution
W/VANILLA MUFFINS

7.20.00 - San Francisco
W/ VANILLA MUFFINS

7.21.00 - Sacramento
W/VANILLA MUFFINS

COOL GUY RECORDS * POB 2361 * SFS, CA * 90670

CD-$8 12"-$7 *world add $2



Egon
&
The Search for Saturnalia
split 7"
!Out Now!

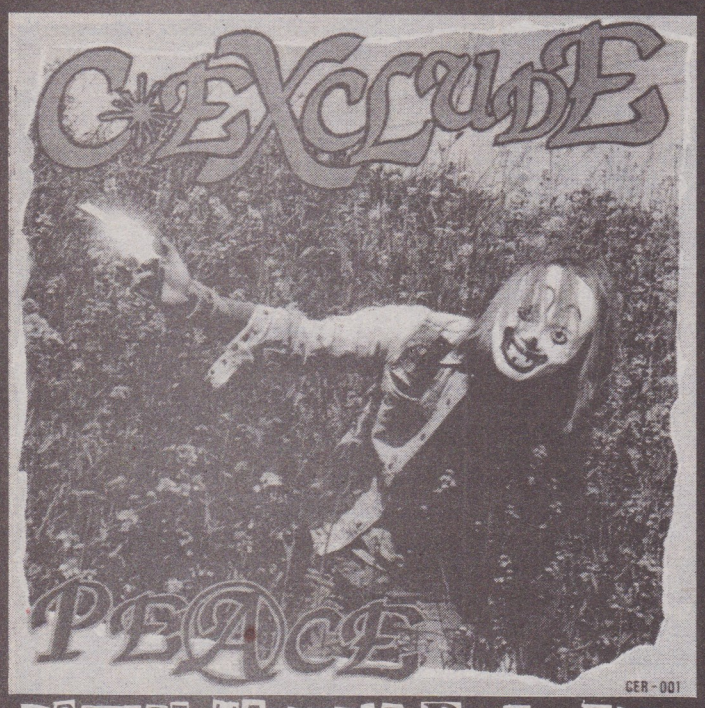
Also available:
The Search for Saturnalia CDEP
Egon "Disillusioned Leftist" CD

7" - $4ppd CDEP - $8ppd CD - $9ppd

Make payable to Chris Boehk

Has Anyone Ever Told You?
PO Box 161702
Austin, TX 78716-1702

www.hasanyoneevertoldyou.com
hasanyoneevertoldyou@yahoo.com



JAPANESE HARDCORE PUNK ROCK
COMPLETE EXCLUDE CD $10ppd
CVE RECORDS
1-39 ENYAARIHARA, IZUMO, SHIMANE, 693-0023, JAPAN

JAPANESE H.C PUNK COMP CD !!

<BRAVE BROTHER BONDS> CD 15bands

HARVEST ECS-001
15 ppd(world)

JOHN HOLMEZ, R.I.P, SLUDGE, CRITICISM ARMAMENT, ANGER FLARES, MONDO CONDO, EDGE OF SPIRIT, 冨嶽, SWARRRM, DEATH RATTLE, 有刺鉄線, DEVILMAN, コドクノドク, MEANING OF LIFE, TWISTED PUNCHERS

< NOW ON SALE !! >

:**HUMAN DESPAIRE <CRY OUT FIST UP> 7"**
(STRAIGHT & POWERFUL JAP CORE !!) 5 ppd (world)

:**<SPLIT> 牙KIBA / OUTSIDER 7"** 5ppd (world)

:**<SPLIT> SUGAR / RAID 7"** 5ppd (world)

:**<SPLIT> ORGAN / ZEROZEROSEAT 7"** 5ppd (world)

:**TWISTED PUNCHERS <SAME> CD** 12ppd (world)

C/O DISCRETE RECORDS
PO.BOX31, OGAKI-YUBINKYOKU, OGAKI-SHI, GIFU, JAPAN 503-8691
<H.P> http://tinpan.fortunecity.com/verse/269/

columns

Opinions expressed are solely those of the columnists and (thankfully) are not editorial policy.

I'm wondering now about just what constitutes "losing it," because I sure feel as though I'm treading on a thin line or hanging on by a thread. In the midst of my good health and normalcy is a bit of a hypochondriac who is always wondering if my utter sanity is actually insanity. Okay, well really, I'm perfectly sane, stable and healthy. But I have this tendency to push myself and push myself to the point of such stress that I teeter on this brink of feeling crazy and insane and definitely as though I'm "losing it." I've been saying that I've been trying to "get my shit together" for quite some time. I figure about a year and a half ago, when I stopped reading my monthly photography magazines, which have since been accumulating in a pile "to read" is about the time when life started to get the upside of me and when I started to lose track of keeping things "under control." Of course, between then and now there have been ups and downs and highs and lows. My mood swings flow with the seasons. In the winter I get depressed from the short, dark, cold days. In the midst of summer I freak out because I have a hard time handling the heat. I get irritable, just like in the midst of winter. I am not outside enough and consequently the false interior air and lack of sun get the better of me. In spring and fall I get these energetic boosts and these are the times which I live for. I pay a whole lot of attention to the cycles of my body and it's needs in terms of nutrition, exercise, relaxation and all those things that bring life in balance. I'm also fond of saying that sometimes knowing exactly what the problem is makes it all the harder to deal with. And I'm afraid that these days I'm not following my own good advice.

A few years ago I did a lot of traveling — quit my job, gave up my apartment and hit the road. All over the country as I was visiting with friends and meeting new people, I found a common theme of envy for the freedom of mobility, and I was always very encouraging to people to really follow their heart. If they wanted to travel, then they could and should. All too often we let our lives take a course that we don't really want it to. We get trapped into situations we never thought we'd be in. Stuck in leases on apartments, stuck in jobs we feel we have to keep in order to pay the rent and bills. Slaves to our stuff. And granted, sometimes, and for some people, it's a lot easier to pack it all in and hit the road; and for others it's a lot harder. But I am a firm believer in the saying that "anything is possible" if you want it bad enough. If you dedicate yourself fully to your dreams or your visions, or just in applying yourself to making things you want happen, there is no reason for it not to happen. So with all of this wonderful, free-as-the-wind and happy-as-can-be know-how and experience, why is it that I find myself trapped? Stuck in a job that I do enjoy, but where I give away too much of my time? Stuck in a workaholic routine that finds me saying "yes" to everything and never putting a limit on what I can actually do in a day, week and month. Why is it that for all of the mindfulness and intentional focus to be happy in the present moment that I have, I am completely stressed out to the point of feeling like my thin line of rope is about to snap? There are a lot of reasons for it, the main being that I have dug myself in deep, into so many different projects, jobs, hobbies and interests that I am in a constant battle for time. A battle that I am starting to lose.

I used to have a near-impossible time understanding how someone could let months pass before answering a letter. I've always been big on mail, correspondence and letter writing, and I have always been a reliable correspondent and pen pal. But over time here, I'm slipping. Months are passing and I don't know what has happened. One day, I get a really awesome letter and I feel high on the world. I have full intention of answering that letter while I'm feeling the energy from my friend's words. Every day in a fleeting moment of a back-to-back schedule, I will look at that letter and think about that person and all that I want to tell them. Yet I get swept up by life; by a schedule and routine that offers few moments to spare and then suddenly it's weeks and then months that have passed, and I only get more and more frustrated with myself for lettering some of the really important things slip right by. And I swear the whole time I really don't know what happens or quite how I lose track of time. Because it's not like I'm neglecting anything or being lazy — far from it. I just literally can not get a grasp on time. And I can't help but feel that all of society is working to push us faster and faster and faster while more stimulation is being thrown at us. Advertising, media, television, magazines, the Internet, even my beloved books. There is so much media stimulation out there, and so much of it is utterly useless and pure clutter in our lives. It still manages to saturate us, even if we don't realize it, or if we look the other way and get buried within our subculture, we still get overrun and bombarded with media and advertising. So I'm starting to think that there is no longer such a thing as getting on top of it all, though I still try to stay on top as much as I can. Even within the punk scene, there is such a vast amount of bands, zines and forums for networking that it has become a vast, interconnected, yet very factioned and diverse scene that in many ways isn't even tied together. I'm still all for the networking and communicating and yes, even unity. But sometimes I look around at the expanse of what is considered "punk" and I question how much I have in common with it all. Okay, I'm getting negative and that is not at all the point of my tangent. However, I do really see that with so much happening, with so much stimulation all the time, it is very hard to feel connected to a larger whole, and sometimes I wonder if that larger whole is still in tact.

But I was on this track of stress and insanity and thinking that I'm losing my mind. That is the state that I'm in these days. I hate to be critical and I hate to be negative and I really don't feel down on anything, just overwhelmed. Getting issues of Slug & Lettuce out seems to be harder and harder and require more and more work with each issue. And that is where I am right now; a new issue done and needing to be sent out and not enough hours in the day to get it all done at once, like I feel I should.

I've been harping on the idea lately of things coming into our lives at random, which I call the left curve. Those things that change your routine and break up the pattern of life. Sometimes these things are awesome and sometimes they are tragic. I've always really liked the things that break up the routine, like storms that keep you in your house and shut out of the rest of the world. Anything which stops you in your tracks and makes you think about what is really important. I don't mean to imply some fatalistic life-and-death situation, though once you are put into one, you may look at life completely different ever after or at least for a while. But those things that break up your routine, that stop your momentum and really get you to appreciate all those things you take for granted and thinking about things that are the most important to you, those things that you keep putting off for another day, which you really want to be doing now. That is what I mean when I talk about mindfulness and living in the present. Really appreciating things now and doing what you want to be doing now. I need to get that back into my own life.

My grandmother turned 100 this month. Her birthday was a really big deal to me because I think my whole life I have known she would live to see 100. She was born in 1900 and now in 2000 she is 100 . That alone is pretty cool. I've been close to my grandmother most of my life, even though now she doesn't even know who I am. It's hard to deal with, and in recent years I have pulled away and kind of held myself in denial of her worsening health and mental state. She has continued to live in her own home, thanks to her daughter (my aunt) also living there and caring for her. But the left curve came, and my aunt died unexpectedly just a few days before my grandmother's 100th birthday. Suffice to say that it is just now how it was supposed to be. I have always appreciated my family and been very close with them. For as much as we are alike, we are different. I am very much a product of them and their lives, and the older I get, the more I see that. Sadly, there is so much that I wish I could talk to my grandmother about now that I can't — things I wish I would have asked when I had the chance. And now I feel that way with my aunt as well. With my grandmother, it was a different time. I was younger and concerned with other things. With my aunt, I was starting to reconnect. In fact, we had planned my grandmother's birthday party together. I was there to celebrate her 100th birthday, along with the rest of my family, while paying tribute to my aunt. It's odd how these things happen — a celebration

and a loss at the same time. The point of all this is simply that I'm really deep into emotional upheaval and putting a lot of thought into life and death and really thinking about how things are and how we end up where we do. And I'm trying to sort out all of this stress and find my usual happy positive self. My grandmother ate her birthday cake and ice cream with a smile, surrounded by beautiful flowers and a perfectly planted garden outside, which she couldn't see or even appreciate. But I appreciated it and treasure those gifts which she gave to me so long ago: a love of the desert and a flower garden and a festive gathering. These are things that will never go away no matter how much longer she lives.

To correspond directly - write to Christine c/o Slug & Lettuce, PO Box 26632, Richmond, VA 23261-6632. I love mail and it is honestly what keeps me inspired these days. Unfortunately, these days it's taking me longer than I would like to respond, but I always do.

Not to disillusion anyone — though, as the sages would have it, "if it must be, so be it," (that's why they're sages and you're not) — but every now and again I am forced into semi-regular employment by various circumstances, such as my desire to eat. Yes, believe it or not, man does not live by writing for *MRR* and occasional freelance reviews of pornography, a duality that Shane White would seem better (as in perfectly) qualified for, but such are the whims, not to mention vagaries (which I won't mention) of life that the cards are so oft dealt. (But would Shane's porno reviews be the converse of his music reviews? That is, would his review of, say, "Car Wash Angels #3 - Going Mobile" be filled with lines like "I can't listen to Eric Carmen while looking at Ron Jeremy's dick?" The great questions remain.)

And since we're in a census year (years that end in "0" since 1790, as constitutionally mandated), I decided to drop my various other part-time employments for higher pay with Uncle Sam. (Of course, I was overpaid in all my other sub-Herculean labors, owing to the fact that most of the other blue collar labor has been driven out by the dot-com boom {another story}, but there's always an even more overpaying job if you look for it.)

Some people have issues with the whole notion of the census (among them the author of the Old Testament {God}, which makes it okay with me as long as they {in this case, "they" actually refers to something not entirely nebulous! Hurrah! See if you can figure out whom.} don't use the information to round up folks for concentration camps again), but I think it's a sweet gesture to give the powers that be something to spend money on besides missiles that don't work. So, with my moral qualms quelled in a surprisingly easy manner (unlike most people, who hold fast to their principles come Hell or Agua Alta), I began to enumerate non-respondent addresses, adding my own, which had never before been counted - maybe that'll make the difference in getting one more Rep. in the House (but not my house), by golly.

Truth to tell, I find it rather heartening that the Census Bureau (Dept. of Commerce) has no idea who's living where or how many there are, and that they've got to start from scratch every ten years, and it's a full 72 years before the raw data is put in to the national archive and thereby available to the public, any other government agencies, blah blah. In fact. Title 13 of the U.S. Code and my Enumerator Confidentiality Oath prevent me from sharing anything especially interesting encountered in the course of performing my appointed task. I remember in junior high school being "wigged out" (as we used to say) at the "permanent record" business, but by the time I was in high school I realized that it was all a shuck, and that the sheer volume of records kept them from being of much use to any Evil Totalitarian Amerika, etc. Enough so that when an ex-hippie told what he thought was a remarkable story about a friend who never had his son's birth recorded, never got him a Social Security number, etc., I was nonplussed.

"But you see," he explained, "he didn't want the government to know that his son existed."

"But why would they care if he existed or not? If he manages to live his life without 'getting involved' or 'coming up' against the system, great. More power to him. But if he gets arrested for something, they're not going to let him go because 'they can't prove that he exists.' And if he wants to get a Social Security number to make it easier to get a job, the lack of birth records might make it tougher, etc." In essence, it seemed that the old man wanted to indulge in some father of Fantomas fantasy (when it's the multiplicity of false identities that make any true super criminal worth his salt, duh).

So it's lame, so what? Hell, I don't know. But it's part of the grand lameness code that I'm working on cracking in my spare time (and besides, pointless personal anecdotes are a longstanding *MRR* tradition), and I was reminded of it when I was approached by some stoner guy in the lobby of a residential hotel (I wasn't enumerating him, so no violation of Title 13 here).

"So, you're with the census?"

"Yes, indeedy-doody," I answered in my crispest professional manner.

"So what happens if I don't get counted?"

Figuring that a question with such a self-evident answer must be rhetorical, I became a dispenser of miscellaneous census information.

"If you haven't received a questionnaire at your primary residence and have not been visited by an enumerator and wish to be enumerated, you can pick up a form at the Federal Building on Golden Gate Avenue."

Figuring that I had provided him with sufficient food for thought to keep his THC-addled brain chewing for hours, I turned to resume the business at hand.

"But...no, what if I don't want to be counted and they don't count me?"

"Well, it sounds as though you should be satisfied with the outcome." Perhaps he expected me to chase him around the lobby until he gave out the address of his primary residence on Census Day (April 1, 2000).

"But what if they, like, count everybody else, but they don't count me?"

Since he was apparently still of the junior high notion that Big Brother actually gave a shit about him just because his asshole gym teacher busted his balls and his counselors suggested he get therapy or whatever the hell it was that made him think he was a dangerous rebel, I figured I'd do a good turn and help prop up his delusion ("to each their own chimera," to paraphrase {more or less [hyuk]} the great Chuck Baudelaire).

"For starters, the representation in the House of Representatives would be skewed, money would be incorrectly allocated, schools and hospitals wouldn't be built, and there would be a nationwide manhunt for the unenumerated individual who caused our Great Government to topple."

"No, really."

Next month...more lameness!

Plato said that the just man never attempts to damage another, even an enemy, because the damage diminishes the victim, makes him less just and therefore diminishes aggregate justice. However, two or three times in a typical life, we wrong in a manner that simply demands retribution. These are the two best methods of revenge that I know of. The first one I stole from somewhere else. The second one I thought of all by myself.

Framing: This is probably the easier and less dangerous of the two methods. Most swap meets have a vendor who makes customized license plate boarders. Typically, people chose to adorn their plates with phrases like "Hooked on Fishing!" or "World's Best Grandpa." All there is to this method of revenge is to get a license plate made for your enemy, then put it on their car. If they are like most people, they won't notice the change until it is pointed out to them. The most important part of this trick is to decide how much suffering you want to inflict. You can subject them to ridicule, and perhaps a traffic ticket, with something like "Children Make Better Lovers," numerous tickets and a possible beating with something

Columns

like "Proud to be a Cop Killer," or endanger their life with something along the lines of "I'd Rather Be Lynching Niggers."

Make your Own Sex Offender: Being branded for life is no fun, but in California, that's what happens to sex offenders. If you get caught for one little mistake — say, drunkenly displaying your schlong to a group of children — even after you have served your punishment, you will be included in a database of sex offenders. People in the database are subject to state sponsored smear campaigns as part of what is known as "Megan's law." Primarily, this means the posting of flyers with the name and picture of the offender, along with a list chronicling past misbehavior.

You might think that any responsible agency would make these flyers using an elaborate, official format, perhaps with a three-dimensional seal, to avoid forgeries. Fortunately, we're not talking about responsible agencies but law enforcement agencies. I finally saw one of these things and they are nothing more than photocopied cut-and-paste jobs. As should be obvious by now, this presents an enormous opportunity to irreparably damage the reputation of friends or enemies. With perhaps thirty minutes of effort, you can produce a batch of fliers that will forever brand some unlucky resident of your community as a dangerous pervert. Even if the flyers are all taken down within a day of being posted, he will never get the chance to explain the injustice to all those who read them, let alone hear about them. Many of these people could have been future friends, employers or dates.

You can request a copy of a flier from your local PD. Just change where necessary and copy. Thanks to general ignorance, it's unnecessary to follow the example exactly, so long as you stay in the ball park. Few know precisely what these things are supposed to look like, anyway. In fact, the one I saw may have been some frat prank, for all I know. You don't even have to worry about the legislation in your own state. The average person doesn't know the law and will believe anything he reads, even if it's on a cheap flyer or in a punk zine.

Last night, I asked an old friend some monthly column writing advise. The first thing out of his mouth was that he'll stop reading a column immediately if the first sentence contains the first person pronoun 'I'. He said he absolutely hates the overt personal narrative blatherings from any self-indulgent ninny.

After another sip of his Natural Light, he reminded me that his first column was a story about him at a drag show getting hit on by gay men. I remembered the column well; he's a great writer full of venom and wit. It was a personal narrative that had readers hooked, me included, waiting with baited breath for his next column.

So, that's the advise I received, a blatant contradiction. And as you already keenly observed, the first sentence of this, my first column, contains the first person pronoun 'I.'

Personal writing happens to be my favorite. I like true stories and all the different perspectives they invite. Everyone's got a story to tell; it's just a matter of how well they tell it. Some people tell their stories better in writing than they do in person. I think I'm one of those people, although my writing tends to sound like my talking. Gee, I guess all that means is that if you think my writing sucks, you'll never want me to talk to you.

*

As my old friend was continuing our conversation, my three-and-a-half-month-old baby diverted my attention away from him. Her fussiness told me she was ready to be fed again. With several of us sitting around a backyard in plastic yard chairs, I rearranged myself so that I'd be sitting next to the other breastfeeding mom. I can't say that feeding my baby discreetly sits high on my agenda, so maybe my rearranging myself with a piddley ninety-degree turn away from the crowd's center was a mere gesture. You never know when one of your supposed progressive-thinking punk friends will get all uptight because he sees your uncovered tit being used for what nature intended. Yes, it's happened.

So, what else does my conversation turn to besides breastfeeding in public? You guessed it - poop. And not just poop, but comparative poop...

How often does your baby poop?

Oh my God, when she doesn't go for a day or two, look out! There's poo everywhere, the yellow, soupy, sticky shit poo.

Do the diaper covers you use leak? Oh jeez, one time when we still didn't know better than to leave the house without an extra change of diapers and clothes, the shit just exploded everywhere! There we were in this kid's consignment store, with bright yellow baby shit all over the floor, dripping down the baby's leg and my arms. We had to yank a little shirt off the sale rack to clean it up before bolting out the door.

Oh yeah! One time the baby was laying on the bed while I was changing her and before I could get the new diaper on her, she projectile shat. I mean, it just shot out of her so fast. We had to get out the ruler to measure the distance she got on that one. It was about a 21 inch squirt.

Amazing.

*

So, this is my life. Not just the baby shit thing, but the whole being-a-new-mom thing. The diapering, bathing, washing extra clothes, feeding, carrying, strolling, rocking, singing, playing, changing 24 hour a day, seven days a week and still having-time-for-myself thing.

Obviously, becoming a mother has changed my life and lifestyle as I knew it. I haven't any complaints, though, other than trying to find much-needed and -wanted time to sit alone a while to write something, anything. And then if I do have a few hours after the baby's gone to sleep for the night, do I read, write, get something else done or go to the show a few blocks from my house? When can I think again about playing music or working?

Tonight I write my first column, but not without interruption. My baby doesn't yet sleep through the night, so I need to nurse her back to sleep twice, thrice, sometimes even five times during the night.

I'm making it sound like sleepless torture when really it's not. I look forward to the next day, especially when it's a day like today. Imagine getting to spend the early morning laying in bed, playing little baby games and looking at little baby books. Going to a mommy and baby exercise class. Taking a two hour nap. Roller skating a few miles to and from the downtown farmer's market and the nonprofit punk record store, pushing the baby in a red velvet 1950s Italian thrift- shopped pram. Watching Daddy move the table in the living room so he can playfully circle pit to Naked Aggression with baby swinging in his arms. Watching Daddy rock the baby to sleep so Mommy can start writing this.

*

So, there it is, a brief introduction to a new column. I debated back and forth over how to do it. I mean, after all, shouldn't I write about how I discovered punk and *MRR* and all that? I'm sure you've heard it all before : mid-1980s teenager searching for punk in her less-than-cosmopolitan hometown, finds it, parents hate it, kids at school make fun of haircut, blah, blah, blah.

I'll be back next issue, hopefully with a story of natural childbirth. My friend and bandmate, Margaret, is due in eight days.

Jessica, yardwideyarns @hotmail. com, P.O. Box 12839, Gainesville, FL 32604

Before I talk about the Code 13 Pacific tour, there is one thing I'd like to bring up. As anyone in America who drives a car knows, gas prices have skyrocketed lately. For the benefit of you people overseas, U.S. gas prices have doubled the last year. I'm not going into the reasons why or political ramifications here, just one side affect. For bands on tour, gas is the number-one expense. The United States is a huge country, especially in the Midwest and West, and shows are frequently 500 miles or more apart. A lot of trucking companies these days are either raising prices or charging a "fuel surcharge," an extra percentage based on extra fuel costs in the hope that gas costs

will come down and regular prices be reinstate. Now, I started going to shows back in 1983. In those days, all punk shows cost five dollars. Fast forward to 2000, where most punk shows still cost five dollars. The five-dollar show is a sacred cow of the punk scene, but it must die. In 1983 I was working for minimum wage, $3.35 an hour. Gas was around 50 cents a gallon. New LPs were five dollars and 7"s were $2.50. My mom was renting out two of the rooms in our house for $100 a month, etc. Are we all in agreement that the cost of living has gone up, up, up in the last 15 years but the cost of shows has stayed the same? Maybe Black Flag and Seven Seconds could tour and break even at five bucks a head in '83, but I doubt most bands can now. In fact, as long as I've been in bands, we counted on the sales of records and t-shirts much more than gig receipts to pay our way. If you tour in the summer, you are playing with maybe three or four other out-of-town bands each night That leaves very little to go around. At today's gas prices, very little indeed. I think its time we accept the fact that six to eight bucks is a more reasonable price for shows today. It sucks but it's reality. See you at the gas pump.

In May and June of 2000 the band I sing for, Code 13, went on a Pacific tour. We played the Bay Area, Japan, Philippines, Thailand, Malaysia, Singapore, Australia, New Zealand and L.A. Over the next month or two I will recount my experiences on this tour, not so much as a tour diary, but as a practical guide as to how your band could pull off something like this, too. I'm going to go into some detail and my personal observations about different countries' scenes and societies will be mixed in. Keep in mind these are my personal opinions, not those of the whole band. Furthermore, I got a lot of flack for my observations of Europe last year. My point of view is distinctly American, Midwestern, working class and punk. If you are not an American, Midwestern, working-class punk, you will probably not see things the same way as me and disagree with some of what I say.

Code 13 is not the first band to try this sort of thing. We took our inspiration from All You Can Eat and Your Mother. They really paved the way for this sort of international touring. Devon and Craig helped with advice and contacts and most of all with inspiration and proving it can be done. That said, this is probably one of the first times a U.S. hardcore band has attempted to tour the Pacific region as a whole in the same manner one would book a U.S. or European DIY tour. Also, world traveler Dumpster (aka Dumpy) provided some advice and guidance. You can read about some of his travels in his PE interview a few years ago.

It's quite popular these days to take a backpack and travel around Southeast Asia or Europe. There are, however, some significant differences between this sort of travel and touring as a band. As a backpacker, you can take you time see the sites and most importantly adjust your schedule to take advantage of the cheapest possible flights, boats and busses. As a touring band, you are on tight schedules and there is no excuse for not being in the right place at the right time, no matter what it costs. The tight schedules of touring mean you get to do very little sightseeing or relaxing. Mostly, you just see the insides of vans and busses and tiny clubs. The advantages are that you have a source of income while you are traveling to help cover your expenses. You are generally hooked up with places to stay and you get to meet lots of great people and see lots of good bands. As AC/DC once said, though, "Its harder than it looks." There's a lot of frustration, lot's of "hurry-up-and-wait" time wasted. The strain of being with your band members 24 hours a day for two months in alien surroundings is pretty stressful.

One stereotype foreigners have of Americans is that we are all rich. While America may be the richest country on earth, most foreigners don't seem to realize that 80 percent of that wealth is in the hands of maybe 10 percent of the population. The remaining 20 percent is still a lot of wealth, but we also have a sizable middle class. While our standard of living is very high by world standards, I think it's safe to say most punk kids are closer to the bottom of the scale than the top. As for the guys in Code 13, we are all from middle- and lower-class families and work full time to survive. Trevor and Mitch are cooks, Shane is a tattoo artist and I work construction and run Havoc records. Shane and I do all right since we are self employed, but none of us are rich or even middle class. People just assume that all Americans are rich kids with nice guitars, Cadillacs and credit cards, but it just isn't always so.

How did we set it up? People kept asking me who organized the tour for us, as if there was some booking-agent type who could book 28 shows in eight countries and you just have to call them up and send a copy of your demo. It's all about contacts and the DIY network. Each country, like the United States, has a network of punk enthusiasts booking gigs, setting up shows, and playing in bands. I contacted the right people in each country and pieced it together. I asked around a lot, wrote to people, e-mailed, looked on the back of 7"s and mentioned things in this column. Where we wound up playing was where we had contacts. We didn't find out until after everything was set up that we could have gone to South Korea (sorry, Korean kids). We tried hard to find a contact in Indonesia but no one stepped forward. My priority in finding contacts was that they be 100 percent DIY punks, no rock-business-promoter types or anyone outside the scene. I think in some places we made a lot less money because of this, but I think in most places we played better shows and probably got better pay because the people inside the movement really care about the music. To me DIY is about doing it BETTER than the mainstream music business, because we are passionate about our music and culture, so it is more than just a business to us. In a lot of places we went there were no commercial punk/alternative music industries anyway. I assumed that commercial/mainstream bands like Rancid, NOFX, Sick of it All, etc. toured over in Asia all the time. Outside of Japan and Australia, this was not the case. In fact, some places, like Malaysia and Thailand, have a chance to organize a DIY underground scene BEFORE a mainstream commercial scene gets off the ground. Honestly, I think in Malaysia they are already doing a top-notch job. So I wrote, e-mailed and faxed around the world and got a plan. I'll have to eat my words here again on the Internet. I used to hate the Internet and thought it was for squares, but there is no way I could have set something like this up without the simple means of global communications the system has placed on my desk. The Internet is helping connect punk scenes around the world to each other faster than we think. We are standing at the verge of a truly global underground culture.

To those bands considering a tour like this: If you aren't already the kind of people who write to and trade records with people all over the world and have a lot of contacts, this sort of thing is probably not for you. Another thing to keep in mind is that Code 13 has been touring, recording and playing steadily for six years. We are not on a big, well-known label and have never released a full length. However, we are dedicated to our music and the kids who like it, and we've been in the trenches playing gigs for nothing and putting out 7"s for some time. We had already done four U.S. tours and Europe before attempting this. Also, we put out a discography CD and locally dubbed cassettes in most countries in order to get our music out to people. I personally was somewhat known from my columns in *MRR*, PE, Heart Attack and Doll Magazine. Our 7"s have each sold between 5,000 - 7,000 copies, not to mention all the cassette versions around the world. This translates into a certain amount of name recognition and/or familiarity with our music in places we played. I wouldn't try to pull something like this off after putting out a 7" and doing an East Coast tour. Not only will you lose a lot of money, it simply isn't fair to the people who are going to bust their ass to set up gigs for you, give you places to stay etc. In a lot of places we played, setting up gigs is significantly more difficult than in the United States or Europe, and if you haven't paid your dues and built up a fan base, you don't have any business going just because you can.

The nuts and bolts. This whole tour was expensive to set up. I spent about $11,500 total. Luckily, I've got good credit, so I managed to borrow $6,000 of that. The rest was money saved from putting in long hours of roofing houses and laying ceramic tile during the week and selling records and t-shirts on the weekends. Our biggest expense was airfare. We traveled by air between all the countries, except from Singapore to Malaysia. It would have been possible to travel overland in Southeast Asia, but it wound up costing the same to fly. Craig of What Happens Next (formerly of Your Mother and All You Can Eat) gave me the best advice in finding airfares. You should check the travel sections of newspapers from major cities such as New York, Los Angeles and San Francisco. Look for ads by "consolidators" or "bucket shops." These specialize in "around-the-world" or "circle-Pacific" fares. These are packages of one-way flights with stops in major travel destinations. For example, the ads will read

something like New York-Rome-Johannesburg-Delhi-Bangkok-Los Angeles, $1400. Most of these places have a Web site, too. Then look at travel Web sites and read up on different packages. There are some sites dedicated to around-the-world and circle-Pacific fares. You can browse hundreds of possible combinations or talk an agent into custom building one for you. In the end that's what we had to do, as none of the packages included the Philippines. I was, however, able to find three different agents with similar prices and play them off against each other until I got the lowest possible price. This meant a lot of phone calls and e-mails, but I wound up saving about $450 (remember I was buying four tickets) off the lowest quote I got in the first round, just by haggling. I had to pay cash to get the best deal. All travel agents of this type seem to charge two percent more than the cash price for using credit cards. Theoretically, I could have charged this to several cards and hoped we made it back. Instead, I paid cash up front and took out a personal loan to cover it at a much lower rate. Himsa is, currently setting up a tour of Asia, and Derek told me about a fantastic offer from Air Cathay Pacific — something like ten cities in Asia for $1000. I only learned this after I'd booked our tour, but it's also worth checking out. We wound up flying on several different airlines and many of our stops were technically-extended layovers. The way it all worked out, we had to pay a lot extra to go to the Philippines but got to stop in Thailand for free and so on. Our flights were out of Los Angeles, so we had to also book flights from Minneapolis to San Francisco, San Francisco to Los Angeles and on the return trip Los Angeles to Minneapolis. This way we could play both the Bay Area and L.A. as part of the tour. We chose to tour May and June because this is the cheapest time of year to fly in Asia — I don't know why, that just what I heard. The total cost of the tickets was $8600.

On top of the ticket costs were some other expenses. One was visa applications (we needed visas for Australia and New Zealand). Most of these countries allow Americans without visas, but you'd better check first. It is quite important to remember that we entered all of these countries except New Zealand as tourists. It is illegal for bands to enter most countries and play because this is technically "working" without a visa. As many of you may have heard, Intensity from Sweden came over to tour the United States this spring and were sent back to Sweden from the Minneapolis airport after the immigration authorities determined that they were playing here illegally. New Zealand was the exception. They actually gave us work permits to play in New Zealand and were nice about it and punctual to boot. All we took with us were our guitar, bass and double bass drum pedal. When questioned at immigration and customs, we always said we were on our way to New Zealand to play and just stopping off at wherever as tourists. This worked for us every time, but you never know when you are going to get the asshole border guard. We took a minimal amount of merchandise with us in our luggage. This was primarily because we were afraid if we were searched they would find out we were a band playing illegally and charge us customs or import tax on the merchandise. (True story: Micha of Farewell records was following a band on tour selling records at gigs. At the Swiss border, they searched his car and made him pay a tax on all of the records and CDs in his car, even though he only sold a little bit of it in Switzerland.) As it happened, we probably could have brought a lot more stuff with us in our luggage, as the cops mostly seemed to be looking for drugs and weapons and paid little attention to CDs and t-shirts. T-shirts are very easy to smuggle, as you can turn them inside out and mix them in with your own clothes. Records and CDs you can say are gifts for friends or stuff you bought while traveling up to a point. No cop is going to believe this story if you have, say, 100 copies of your band's CD. Therefore, we had to send a lot of stuff ahead. Shipping hundreds of CDs, 7"s and t-shirts to Japan and Australia was expensive. The cost of the shirts, records, CDs and shipping added up to another $2400. Once again, for those trying to set something like this up, unless you own your label, you better be sure your label is behind you 100 percent on stuff like this because selling stuff at gigs is your bread and butter no matter where you tour.

We flew to San Francisco on May 5th and rented a van at the airport for the weekend. This turned out to be a lot more expensive than we thought it would. In retrospect, we should have paid some local punk kid with a car to pick us up, drop us off and take us to the gigs. We played at Gilman St. on May 5th with Vulgar Pigeons, Godstomper, and Abstain. USV from Wisconsin was supposed to play but their van broke down and they didn't make it. This wound up being a really great show and there was a special surprise at the end. Markstein and Cyber Nate both live in the Bay Area now, so there was an impromptu four-song Destroy reunion after the Code 13 set. Now, all you jokers who yell out "ode to ramen" at Code 13 gigs have missed out a second time. Speaking of which, Destroy was around from 88-94 and did two U.S. tours and put out an LP, a 7", two split 7" and comp tracks. We never got much support while we were together and only played a handful of really great shows. Most of the time, people stood with their hands in their pockets and waited for the next band. As Urban Dance Squad once said, "You're famous when you're dead." So now, six years after we broke up, everyone is wearing our t-shirts and patches and our 7" sell better than a lot of new bands on Havoc. Code 13 sold a bunch of shirts and records at this show, which really helped with our expenses. The next day we played at Mission Records with Falling Over Drunk, Antagony and one or two other bands. It was brutal grind night, and we played a raucous set to a small crowd of true believers. I'd like to thank Robert for setting this up and the Gilman crew for their efforts as well.

The next leg was Japan. Masaki of the band Power of Idea and Tribal War Asia record label had set us up a tour. Masaki is known in Japan for trying to bring the DIY ethic into a music scene dominated by more mainstream music-business attitudes and practices. However, there is a push not to copy U.S. and English methods but develop a whole new "eastern way." We flew from San Francisco to Los Angeles and changed planes, and then flew from Los Angeles to Tokyo. Because of the difference in time zones and the date line, we left San Francisco at 10 a.m. Monday and arrived in Tokyo at 6 p.m. Tuesday. We then had to take a train into town and go directly to a gig and play while full of jet lag and culture shock. Despite our condition, I still think we played a pretty good set at Watts. This gig was with Social Crime, Minds Continue and More Noise For Life, I think. The next gig was in Nagoya at the famous Huck Finn Live house with Rotary Beginners, Reality Crisis, Social Crime and Face It. This was followed by a gig in Minobe with Exhale, Violent Party, Bleed for Pain and Sounds Like Shit. This was the smallest but best gig of our whole tour. There were only maybe 30 kids, most of whom were in one of the bands. However, all the bands were awesome and the energy level was super high. It was one of the most fun gigs I've played in a long time. Next was Niigata at Woody with Age, Doctor Snitch and Deride. Then we played Oyama at CrossRoads with Contradiction, Hate Candy, Destruction, Screen Out and Mamashi. The final gig was a return to Tokyo, this time at Warp with Slogg, Dot, Power of Idea, and Battle of Disarm. After this we had to take a bus all the way to Osaka to fly to the Philippines. This was because it was the cheapest way to fly to the Philippines, and we had no gig in Osaka.

Here then are some general observations of Japan. From what I was expecting the gig turnouts were pretty small. The Japanese scene is very factionalized and people don't mix scenes nearly as much as they do in the United States or even Europe. The shows we played were oriented towards the DIY crusty-punk scene. There were very few hardcore kids or spikey-haired punks at the gigs, like you would see in the United States. We mostly played clubs (called Live Houses) which were generally really small. The gig turnouts seemed to be usually about 75-100 people. Although most people in Japan can read and understand some English, very few speak it well. In fact, most speak very little, so communication was often difficult. Luckily, punk is a universal language, so what we could not communicate with words we did with rock and roll. Only Yas of Devour Records, who lived in Boston for years, and Erica of Record Boy spoke really good English. This is a stark comparison to Europe and everywhere else we'd been, where most people spoke at least some English. That said, America's second-rate educational system barely teaches us any foreign languages at all. I think Spanish should be taught in schools from the beginning and other languages offered at a younger ages. I am the only member of Code 13 who studied a foreign language, Russian, which so far has been useless everywhere. Gig and sound checks in Japan are taken really seriously. Set times are strictly adhered too and the sound is perfect. The bands all have really nice gear — Rickenbacker basses and flying V guitars are very popular. Some of my favorite bands are

old Japanese-hardcore bands like Gauze, Lip Cream, Systematic Death, and Outo. But those bands are not too popular in the DIY scene today because most of them were on major labels, etc. It was hard for me to explain to people who asked me my favorite Japanese bands that I was just interested in the music and that I really didn't know too much about the band's business practices and so on.

In general, I'd say the average Japanese band is much better practiced, has better sound and equipment, and all around takes their music more seriously than most bands anywhere else in the world. The Japanese scene has been criticized in the past for being all style and no substance. That is, Japanese bands copy English and American style blindly and have the look and sound down perfect but add little in the way of originality or social comment. I think this is true in a lot of cases. However, Japan is just about the only country in the world powerful enough to stand up to the United States in terms of culture as well as economics. Japanese hardcore has its own distinct sound and I think many of the bands are more talented and better rehearsed than the bands they set out to imitate. The result is, of course, developing and moving the sound forward. In the crust scene there is a very strong influence of late 80s U.K. punk, like Antisect, Doom, Extreme Noise Terror, Amebix, etc. This style and sound are prevalent, although we did play with some bands who had either a more traditional Japanese-hardcore sound or some that were totally unique (check out Rotary Beginners, a really cool sound and totally different). I was expecting to hear more "fast core" and "power violence" but actually saw very little of that scene. At the gigs in Japan there is generally little in the way of dancing and chaos, just people crammed in together, clapping politely between songs, then total silence.

Everything in Japan is very expensive and crowded. The whole country is densely populated and most people live in tiny apartments. Seriously, typical American living rooms are bigger than most Japanese apartments. Japan is very clean, safe, modern and uptight. Everything runs on time, smoothly and by the book. There is virtually no crime or poverty. Like a lot of developed countries I've been to, people think America is a really rich country. While America is rich on paper, I think the average person in Japan has a higher standard of living in terms of health and safety. Japan is very culturally homogeneous. I saw only one or two white people in the country and they were at our shows. I know there are lots of Filipino and Korean workers in Japan, but they seem to be kept well out of sight, as everyone I kept seeing was Japanese. I contrast this to my own neighborhood where whites, Asians, Native Americans and blacks all live alongside the Latino majority. Prices for everything in Japan are really high and records are no exception. New punk 7"s are around ten dollars each and LPs are more like $25. Our gigs were cheap DIY gigs and they still cost $25 to get in. Lots of U.S. bands tour here and charge like $50 for their gigs. We sold our shirts and CDs for thirteen dollars each and our 7"s for six dollars. Some of that reflected the high shipping costs but also just the high price of everything in Japan. At those prices our stuff was really cheap to most people, and we sold an amazing amount of t-shirts and all the CDs and 7"s we brought with us. This really saved our asses as far as the tour went, as we made more than half of all the money we made on our whole tour in that one week in Japan. I noticed that t-shirts sold a lot better than records or CDs. I brought what I thought was a good selection of records from the United States and Europe as well as some rare stuff, but most people passed it up for the t-shirts. You can find just about every rare punk record you ever wanted at record stores in Japan but at three or four times the normal price. Japanese rarities are expensive but not as much as U.S. and European stuff, and I wound up buying a lot of classic 80's Japanese hardcore as well as all the new releases. Ironically, most of these records cost about half as much to buy in the United States or Australia. In Japan records are more expensive in the same way CDs here are priced at twelve or fifteen dollars when they only cost about one dollar to make. In stores the Japanese 7"s all cost about ten dollars while the U.S. imports are only six dollars. Everyone charges more for Japanese records because they can and every one else does it. In fact, all the vinyl is manufactured in the United States and England, as there are no more record-pressing plants in Asia, and only one or two in Australia, which have a bad rep. (Most of the Australian labels also press in the United States.) After the gigs, we usually went to "parties" at restaurants. No one lives at a place big enough to host a lot of guests so restaurants have private rooms for parties. For about twenty dollars you get some beers and a little food. This is where most of the punks hang out together. There is a lot of "star treatment" — getting your picture taken with everybody, etc. Some nights we had our pictures taken for maybe thirty minutes solid with different people. The girls come on to you really hard but not looking for action, more like because its cool to get your picture taken with your arm around the guys from the band. Japan is totally nonviolent. I didn't see any fights, weapons or violence. This despite lots of beer at the gigs. There was no violence in advertising, etc., a total change from the United States, where you see billboards of gun-toting action movie stars and heavily-armed cops and security guards. I saw guys selling records at gigs leave piles of money on their tables while they went to the bathroom. We never worried about having our gear stolen out of the van like you do in the states. Most Japanese are short compared to us. Shane and I are pretty short, and for once we were normal height, while Mitch and Trevor, who are both over 6 feet, constantly had to duck to get in doors. Being a vegetarian in Japan is rough, as everything has fish in it. I went to a big grocery store and stood in an aisle fifteen-feet long with nothing but ramen. I asked my Japanese friend which brand of ramen had no fish. Answer: none! The scene is pretty male dominated, though there were lots of women at the gigs and some involved in bands. Compared to the rest of Asia, though, it was a feminist paradise, as women are much less liberated everywhere else in Asia we went. In contrast to weapons and violence, booze and pornography is totally accepted. Skin mags are sold on the magazine rack at convenience stores right next to news and children's magazines. Japanese-porn comics are really graphic, depicting rape, bondage, etc., but it's all right there in a 7-11. There is no drinking age that I know of, and if there was it would be unenforceable since you can buy beer at vending machines everywhere. Think about how long a beer vending machine would last in the United States. We didn't get to do any sightseeing or tourist stuff in Japan; just gigs, driving and some record shops. We did get a chance to go to a Japanese toy store where Mitch stocked up on Hello Kitty gear and Shane loaded up on Ultraman figures.

If you tour Japan, bring lots of shirts, make sure to print mostly small and medium and do some in girly colors like yellow and red, too. Bring lots of buttons and patches, too. In Japan I don't think there is much of a concept of a "package deal" or "the more you buy, the more you save." We sold shirts, buttons and CDs as a set for a small discount and people were stunned. When I tried to give free buttons and stickers to people who bought lots of stuff, they thought I'd make a mistake and wanted to pay more. Also if you tour Japan bring lots of extra t-shirts to give to the gig organizers and people who help out. Giving gifts is very important. In Japan people will give you stuff, make sure you have something to give them in return. The bottom line is that due to the nature of the Japanese scene, you will probably make more money in Japan than anywhere else in the world. Masaki had expenses of about $1800 for our tour and we made that back in four shows. In the end we covered all of Masaki's expenses and still made $1045 from the gigs and $4070 from merchandise sales. It would take you months of touring the states to make that much money. This really subsidized our whole tour in Southeast Asia and made the whole tour more affordable. I'd go back to Japan any day. The bands and people were great and hopefully their DIY scene will grow.

That about covers Japan. Next month I'll talk about the rest of Asia and maybe Australia and New Zealand too.

POSTMODERN DIVORCE

In the latest twist on the American divorce culture, a divorced couple from Massachusetts will rotate the custody of their son in what legal analysts say may become a model for future disputes: Perfectly-split 50-50 cus-

Columns

tody. Under a decision issued by a Boston Appeals Court, Ippolita Freedman will have custody of her seven-year-old son Alex from Monday to Friday and her ex-husband Roger Freedman will take him on weekends—for the first year. The following year, the arrangement will be reversed. The court's Solomonic decision harkens back to the gas crisis of the '70s; instead of gassing up by odd or even license plates, Alex's childhood experiences will be charted by even grades and odd ages with dad, odd grades and even ages with mom. Or is it the other way around?

Back during the halcyon days of the '60s and '70s, life was simple for couples who met, fell in love, fucked, bought homes together, popped out kids and only *then* decided that they couldn't get along. Boy met girl, boy met blonder girl, boy ran off with blonder girl, abandoning children of lesser-blond girl like a bag of oversaturated kitty litter.

Oh sure, it was rough on the children of my generation, 60 percent of whom now have divorced parents. With the exception of stepfathers we didn't want, we grew up fatherless (a few hours of court-ordered visitation each week was more distraction than fatherhood), surprisingly poor and hopelessly bitter at a world that not only didn't care about our problems but didn't even consider us good ratings material for television. As adults, we were undereducated, underemployed and overburdened by student loans borrowed to pay tuition our asshole dads would have coughed up in a 1950s alternative reality.

We had it tough, but we had it simple. Our mothers loved and cared for us and doted over us; our fathers were absentee scumbags. We didn't need a program to tell us who our real parents were.

Then a "fathers' rights movement" sprung up among dads who got screwed out of seeing their kids by the courts and made strong by thousands more who didn't but felt left out of victimhood chic. They called for joint custody, and that's when the practice of shuttling kids back and forth between two homes became increasingly common. Nonetheless, one parent always enjoyed primary custody, so the child would always know who the "main" parent was.

The Massachusetts ruling is groundbreaking for replacing the notion of parental supremacy with a form of joint custody that, according to Friedman's attorney, Elizabeth Lewis, eliminates the notion of a main parent and a visiting one. Judge Rudoplh Kass upheld a state Probate and Family Court ruling that rejected both parents' petition for sole custody of Alex.

"Our hope is that this ruling does show a trend toward really focusing on the needs of the children," Lewis said. "Every child has a right to equal access to the parent, unless there is something wrong with the parent."

Obviously, this unorthodox arrangement will require extensive communication between Alex's father and mother.

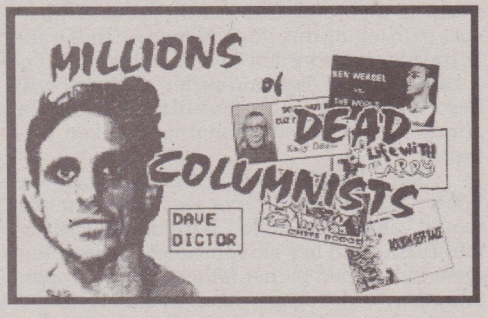
"Ippolita? Roger. Listen, this is kinda embarrassing, but I checked my calendar and it's Thursday. At least I *think* it's Thursday. It *feels* like Thursday. Am I supposed to be devoting myself to our son Alex or pretending that he doesn't exist with my second wife and the kids we've had together and actually love?"

"Um...is this 2005 or 2006? This whole 21st century thing still weirds me out."

You have to wonder: If two people can co-exist this peacefully, shouldn't they cut the shit and just get married?

At first glance, evenly-divided custody seems like a logical solution in cases where both parents are equally vested in and equally capable of taking care of their children. But from the perspective of a child—as I've written before, children are right-wing conservatives—shuttling back and forth between two parents is like working for two bosses. Married parents form a cohesive unit; divorced parents create two polar opposites which are by definition impossible to satisfy simultaneously. It's perverse but it's true: The only thing worse than getting abandoned by one parent is to be shared equally by two of them.

P.S. Send stuff to: Ted Rall, PO Box 2092, Times Square Station, New York NY 10108, e-mail stuff to: tedrall@aol.com, look at my stuff at: www.rall.co



Mark Dubicki

Growing up here in Long Island, I made my first lifetime best friend. We sat next to each other in sixth grade, hung out with each other like glue that year and most of the next 25 years, and we have remained best of friends for life. I must admit we would lose contact, sometimes for years at a time, but we were always best friends. I was kinda like Rocky to his Bullwinkle. Mutt and Jeff; he was bigger, tougher, a man's man, while I had a tad more common sense. He reminded me why he'd always considered me a friend for life. I'd forgotten, but when we were in the eighth grade there were these hard-ass dudes — we used to call them hoods — from the gang Chapter in Nassau County in the late 60s-early 70s that used to terrorize our hometown. Most of these guys are dead or lifetime prison dudes. Some made it out, but they were all tough nuts for teenagers. Kind of like the Sharks outta West Side Story except none of them danced in sync like that. Anyway, they wanted to recruit Mark, so they came onto the junior high playground at lunchtime. They just about never went to school. They were big on huffing glue, getting in rumbles and doing time at juvenile lockup. Anyway, they show up and surround Mark. The bell rings and everybody fearing for themselves runs inside. I stay outside and watch from about fifteen yards away. They take turns slapping Mark, trying to egg him into a fight so that they all can jump him at the same time. And what they really want is for Mark to take a beating and then join their gang. He refuses so they slap him. They tell him to cry but he won't or quite can't. Mark had this big, tough brother five years his elder, and he taught Mark how to take a slap and not cry. Way over me, I was scared shitless and would have cried, begged, tap-danced and sang "mammy" in black face. Mark was scared but he just wouldn't cry. Slap after punch. They noticed me but didn't pay me much mind. I wasn't the tough guy they were looking for, though they noticed I hadn't split on Mark. They finally got afraid that some authorities were gonna check it out and call the police. Anyway, over this past Christmas, Mark reminded me of the story , "Home Boy, thats why I'd never abandon you." And even though Mark and I were not classic jocks or scholastically inclined, we became revered in this special kind of way, because we were known to be loyal to each other.

That year in junior high, Mark and I put on a wrestling exhibition for our class's Gym Night, with hundreds of our classmates and their parents in attendance. Many of the guys performed stuff like climbing up ropes and shooting foul shots, and the girls did gymnastics and cheerleader exhibitions. Real dullsville, as you can imagine. Mark and I decided to do a fake wrestling exhibition. We were supposed to do the classic Greco-Roman standard high school wrestling thing, but we were gonna blow that off and do the fake punch, kick and slap, a poor man's version of the W.W.F. But at the last second I blew it and started standard wrestling. We both hadn't worn jock straps for the occasion so when we started really going for it, well, it got interesting for the three minutes or so it lasted. From the beginning there were howls and hoots and then all of a sudden everyone broke out in laughter, and I mean roaring laughter. Finally, the gym teacher understood. We didn't, we thought we were naturally good showmen. Mr. Lamberson, the gym teacher, blew his whistle long and hard. After the night and into the next day we got the idea. All the girls we went to school with said things like:"Thanks for the exhibition, guys. You really showed your stuff," and "Way to go, Mark and Dave, stealing the show, fellas." We finally got it, our genitalia had been hanging out for all to see. Needless to say, all those girls started dating older guys and we were quite left in the dust. "Way to go,"yeah, right.

Mark's family was way different than mine. Mark's mother really lacked common sense. She'd drive us around to meet George our dope dealer. George, who was 26, had made a wrong number by phone to the Dubicki's house and Mark's younger sister Patty talked him over and then into fronting a bunch of thirteen- and fourteen-year-old kids a pound of pot and dozen's of hits of acid and other assorted downers and uppers. In our freshman year of high school we were dealing the hippy upperclassmen their drugs. This went on for years. Mrs. Dubicki would also drive us around to go shoplifting at major department stores. This was before all the high-tech surveillance and special tags. We made out just

like bandits. Stoned bunnies the whole way. Mrs. Dubicki would also call the school, claiming she was my mother and that I would be out sick for a week. But then we'd go on a trip to Florida, or Hershey, Pennsylvania, to a Grateful Dead Concert or quite often just for a relaxing day at the beach. It's amazing we made it through school. Straight C's, I was out a lot. We had a gay social studies teacher, Mr. Claybourne. He used to get stoned with us, once in the classroom with about ten of us and many nights over at his apartment. These were the early 70s and it was "Fast Times at Glen Cove High."

While I'm at it ,let me mention that Mark stood up for me, next to me, time after time against older jocks, crazy psychos and other assorted macho- and violence-oriented events of my youth. After our last day of school, we skipped graduation and drove through Canada together, wound up cracking up our car in San Diego, then hitchhiked across country, both of us seventeen-years young. A few years later, Mark and I moved back to Austin, Texas, where we worked and lived together. Finally, I got MDC together four years later. Mark was our on- again, off-again roadie. Again, he pulled me out of more dangerous situations than I can remember against assorted rednecks and hard-nosed skinheads and punks from coast to coast til the late 1980s. He was very loyal and very there for me. He even told some Zainsville, Ohio, cops who had busted me that Millions of Dead Cops was really pro- police and sympathized with their plight and that we actually felt bad about all the millions of dead cops. And then, after one of those tours, Mark met someone, got married and we lost touch for six or seven years. Then my mom called me up in Portland a few years back to tell me Mark's mother, Estelle Dubicki, had died — rest her soul —and that Mark was at his parents' house. That is one of the few phone numbers forever etched onto my brain. I called. He picked up the phone and said,"Hey homeboy where you been at?" Since then, we picked up the friendship and he's right down the road with his wife and three kids, driving a train for the Phillie subway line and we got together a lot this winter.

So I was talking to another good friend, Amyl of the Spider Cunts, and she showed me her facial scar she now wears across her cheek and the gnarly picture of the 1" by 4" cut on her face from the emergency room of that same cut. Some hardcore dude named Ducky from L.A., who is still out on the loose and is a repeat slasher, gave it to her. What was especially sad to her was that all these acquaintances, thought to be friends, saw it go down in the back yard of the punk house that they were hanging at, and everybody just froze and didn't come through like you'd hope people would for you. People played neutral, didn't want to get involved and stick up for her like she had thought they would. Amyl and I agreed that's what really counts in this life. People that stick by you and not play it weak when the shit comes down. Don't follow people blindly into hell, but if that bad shit is going down not to leave your friends high and dry. So that's the point, back up your friends in word and deed, in thick and thin, not just when it's convenient. That's what friendship costs sometimes, but real friendships is one of the things that make life worth living.

P.S. Information on this Ducky can be shared with www.beercity.com

P.S.S. You can write to me at mdcops@hotmail.com and 110 red spring la.,glencove, NY,11542

On July 19, 2000, Erin Rae Kuhn-Brown was arrested in Sacramento, California, for the murder of Kathaleena Draper and Draper's unborn child. The murder was as brutal as the reasons for it are pathetic. I am not much of a gore-hound so I do not take pleasure in in telling this story. However, the Draper murder is important to look at because it is a case that the law-and-order vultures will descend on and pick apart until they succeed in abridging our constitutional rights even further.

Let's look at what of this sad story we know: Kathaleena Draper was not what one would call a lucky child. Born into a warring family, she and her older brother Christopher were kidnapped by her father, Philip Draper, and taken to Michigan, where her father worked as a car dealer. Growing up, she was told that her mother was dead. Meanwhile, her birth mother, Rhonda Garris, traveled the country looking for her children. After a nine-year search, she found them and obtained custody. About the time Garris got her children back, Philip Draper died. The children moved into Garris' Las Vegas home.

Once in Vegas, Kathaleena and her mother fought endlessly. Unhappy, Kathaleena ran away from home dozens of times. Her unruliness earned her time in several homes for runaways in Nevada and Utah. For seven months in 1998, she attended Juvenile Court Service School in Las Vegas by court order. She later spent time in a home for abandoned and neglected girls. And last year, she spent time inside the Caliente Youth Center, a jail for delinquent girls.

Upon parole, she moved back in with her mom, and in between battles with her, got pregnant by a twenty-year-old construction worker.

Seventeen-years-old, pregnant and fighting with mom, Kathaleena got permission from her probation officer to leave Las Vegas and move into her aunt's mobile home in Sacramento. Her aunt, Erin Rae Kuhn-Brown, was a Kaiser Hospital medical technician. She agreed to take care of all of Kathaleena's medical support and discipline needs.

Kuhn-Brown was happy to have her sister's daughter living with her. Kuhn-Brown had a ten-year-old son but did not have custody of him. Kathaleena was welcome company. By all accounts, the two got along famously, so much so that Kathaleena thought it was a good idea to let her aunt adopt the child she was carrying.

Kuhn-Brown was excited with the idea. Besides not having custody of her son, she was barren, unable to have children due to a hysterectomy. Kathaleena's mother was also jazzed. Not only would her daughter have the freedom to pursue her dreams, but the child would stay in the family, something very important to a mom who had had her children kidnapped from her.

However, as the child grew inside Kathaleena, mothering instincts took over. According to her friend Kim Esponosa, Kathaleena started to get more and more attached to the idea of being a mom and raising the child herself. She called her mom to tell her that she had changed her mind about adoption. Her mom thought it would then be a good idea for Kathaleena move back to Las Vegas and move in with her friend Esponosa after the child was born.

In early July, Kathaleena told her aunt about her decision, and her aunt flipped. According to Esponosa, Kuhn-Brown had become obsessed with the idea of finally having a new baby. The aunt berated her confused niece and a battle ensued. In two days—July 14 and 15— the cops were called four times to Kuhn-Brown's mobile home. Kathaleena called because she had been kicked out and needed clothing. The aunt claimed Kathaleena vandalized her home and ripped her off. She also accused the seventeen-year-old of assaulting her. Despite all of the violence, Kuhn-Brown had police officers escort Kathaleena back to her mobile home.

On Thursday, Kathaleena and her aunt left Sacramento for Las Vegas, where Kathaleena was to move in with her mother. They never made it. In a Fernley motel, thirty miles east of Reno, it is alleged that Kuhn-Brown decided one way or another she would have the baby. It is believed that she cut a living Kathaleena open and removed the child, later choking Kathaleena to death by shoving a rubber glove down her throat. Kathaleena's body was wrapped up in plastic and found in a dump site south of Sacramento's Del Paso Heights. The baby's body was found on the side of Alternate Route 95, a lonely Nevada highway.

The police discovered Kathaleena's body on Saturday. The next day, Kuhn-Brown called the police to report her niece missing, whisked off by a mystery man at a rest stop in Nevada.

Monday, July 19, Kuhn-Brown was arrested by the police and admitted that she had driven her niece to Fernley. She also agreed to show the police where she "had tossed some things." The police drove her to Nevada, where early the next morning they found the baby's body and a bloodied knife.

That is the story as retold from various newscasts and the Sacramento Bee. Now we come to the days after, the seeking of "justice" out of an episode so sad, so tragic that it is worthy of Shakespeare.

Kuhn-Brown has gone to court in Sacramento, charged with two felony accounts of murder. There is talk of prosecutors seeking

the death penalty. The district attorney of Lyon County, Nevada, where the crime allegedly took place, is going to "charge [Kuhn-Brown] with double homicide on the assumption that the baby was a human being—that the baby took a breath." Yes, the vultures are circling.

That Kuhn-Brown will receive the death penalty if she goes to court is almost certain. The mob will demand it. If she gets anything less than death—say life in prison with no possibility for parole—the mob will hold the case up as how the courts and juries are "soft on crime." If she pleads her way out of a lethal injection and into a psych ward or prison stay, the mob will fume and demand a justice system even more authoritarian and illogical than it is today. Kuhn-Brown already appears in court wearing a bulletproof vest, her life already threatened by the law-and-order mob.

That the pathetically obsessed Kuhn-Brown is being charged with anything shows how far our justice system has gotten from common sense. Sure, Kathaleena Draper suffered a horrific death, and what might have been a child will not be blessed with life. However, it is as clear to me as our sky is smoggy that Kuhn-Brown, if she did it, is insane. Yes, maybe she knew what she was doing, down to the final fling of the unborn into the desert. But try as I might, I can't see her actions as those of a rational person and, of course, they weren't. Rational people do not butcher those whom they love. (Hell, I maintain that rational people do not butcher people that they hate, but that would be tough to prove in such an irrational world.)

By my logic, Kuhn-Brown should not even be charged with a crime. It should be determined whether or not she killed Kathaleena Draper, and, if so, Kuhn-Brown should be put into the hands of competent and caring people who will try to help her come to terms with what she has done and, if possible, enable her to continue with her life. If Kuhn-Brown cannot be helped, she should be put in an environment where she can do herself no harm. And, if her ultimate desire is to kill herself and she can competently come to that decision, her will should win.

But that is not what is going to happen to Kuhn-Brown. Instead, she will be dragged through the court system and through the jails. Ambitious district attorneys will seek the death penalty and, failing that, the harshest punishment possible. Little concern will be shown for the disturbed woman. Any attempt to portray Kuhn-Brown as a cracked actor in a pathetic drama will rouse victims' rights groups and the law-and-order mob. The hateful will make themselves mute with their cries for blood. "An eye for an eye! The whore must pay!" they will scream, with words of reason and compassion having as much effect of them as studies on the fallibility of the death penalty do on our Democratic governor and attorney general.

We live in a dark time, a dark time getting darker. I have little hope or love for a society that refuses to view events through the duel prisms of common sense and compassion. We are told that such a view is not pragmatic. We are told that people are not flawed objects. Life experience and all that is around us—nature and nurture—is trivialized and dismissed. We are Spartans, proud and fierce! To fall, to fail is worthy of death! We set ourselves up against each other and then are astonished that we are surrounded by violence. We refuse to see any connections to a life based solely on competition and the chaos we live under. (And people say anarchists are dreamers!) Listen: What we accept as true, as reasonable, as pragmatic is as wrong as the above is tragic.

Buckminster Fuller, an uniquely American oddball philosopher-genius, was fond of pointing out that we humans are on the edge of utopia and oblivion. Fuller wrote that unless we took the next step up the evolutionary ladder, we were doomed to oblivion, a life of chaos and violence. To start to see the world as a holistic web, to tap into dusty parts of our brain, and to use compassion in dealing with people and things are prerequisites for such an evolutionary jump.

I don't recall Fuller having a timeline. I don't think he ever set down a date in which we had to jump toward utopia or oblivion. Sometimes I wonder whether his council is just personal advisor advice to the world as a whole. And, if his advice was to the world, are we past the jumping-off point? Utopia or oblivion? Utopia or oblivion? Today, I think the latter.

++++++++++

I can be reached at 1114 21st Street/ Sacramento, CA, 95814 USA or scotts@sl.net Please do not send me junk or your band's tour schedule or your label's new catalog.

Records, money and scotch are fine.

This column is the first installment of my summer adventures on an eight-week (!!!) tour with Defacto Oppression, a local hardcore band and really good friends of mine. I originally assumed that I would eat up two months documenting the two-month ordeal, but we've created so many stories in the first six weeks that I know I won't be able to cram it all into two. Prepare to be amused...

June 4th

I woke up in a cabin on a beautiful lake in the middle of the north woods. The band had actually left to start the tour a few days ahead of me. One of my best friends, Brett, was getting married in two weeks and I was the best man, which meant that I was in charge of organizing the dreaded bachelor party. I was more than up to the task, though, because that meant I could set the thing up without the typical sexist activities. I suppose that we could've just not had a bachelor party at all, but not having a party when there's a reason to is kind of a sin in my book. So I secured a cabin at a resort in the middle of the woods in Northern Wisconsin. We spent the weekend cooking up some awesome meals, throwing a lot of rounds of disc golf and drinking and smoking in excess. We had fun. I was worried that I wouldn't be able to get up and catch my flight on Sunday morning, because there were no alarm clocks to be found in the cabin and I had to leave by eight a.m. (and I had tipped a few back over the course of the night). Fortunately, Chuck had an alarm on his watch that we shoved into an aluminum bowl and placed it next to the head of Eric, the lightest sleeper of the bunch. He heard it and within a few hours, I was on a plane to Columbus to meet up with the band.

It is probably fitting for me to give you the basic band description at this point. The bass player is Mike. He's the one who set up the whole tour and is probably the most responsible among us (you'll find out how scary that is in no time). He used to set up shows in his basement (the Crack Cellar), was actively involved with Insight until its demise, is also the bass player for Yes Master and is just generally one of the coolest people I've had the honor of befriending in my life. Mike would also prove to be a strong ally, because he's the only other tour mate that's of legal drinking age. Jake is the guitar player and is one seriously talented musician. He's also the drummer for Yes Master and a big fan of the green. Jake has a knack for saying the most absurdly ridiculous phrases you can imagine, which we've come to refer to as 'Jake-isms' (my personal favorite of which still remains "I've never fallen down here before,"said shortly after a digger in front of a campfire at his parents' cabin). Adam is the 'never-ending drummer' because when he's not behind the set, he's likely to be tapping on his legs. I once found it extremely annoying, but I'm so used to it now that I often find myself doing it, too. Adam is extremely well-rounded, considering his age (just turned twenty on the tour). He isn't afraid to speak his mind at any given point, a trait that can be both difficult and pleasant (but mostly the latter). Behind the microphone is Chris, who is one of those people that thinks so deeply about the larger picture that he kind of spaces on the smaller things. He is unbelievably friendly and very cute, which would end up providing an endless amount of entertainment over the course of the tour. Overall, I like to think of Chris as the sort of guy that you look for when you want to lay in the grass, stare at the stars and talk about anything that comes to mind. The final character for this tour is 'Snags,' Mike's '85 Chevy Beauville. Snags gets its name from a knocked-out portion of the front grill, which caused me to remark that it looked "snaggle-toothed." I'm convinced that Snags is well prepared to do a big circle around the country with minimal problems. Okay, on with the stories...

I got off the plane in Columbus and didn't see a familiar face anywhere nearby, so I wandered towards the baggage claim even though I had no baggage to claim. I found Mike going the opposite direction on an escalator and he took me back to the van where Adam was waiting. On the way to the house of Columbus Mike, who set up the show that night, Adam and Mike amused me with stories of the first few nights of tour, which included midnight skinny dipping and an

incident where Mike thought he had accidentally killed a cat at one of the houses they had stayed at. (For the record, the kitty turned out to be just fine.) We got to the other Mike's house and met up with the rest of the band and met a few people from the other bands playing. The show was going to be with Anti-product and Submission Hold, and I was so excited to see both of them that I thought I was going to blow a neuron. After bumming around for a while, we headed over to the show space. DO played first and sounded good. Submission Hold got on next and blew my mind and were then followed by Anti-product who destroyed whatever chunks I still had up there. After the show, there were a bunch of fire dancers in the parking lot putting on a really cool show. When all the bands got situated, we drove to a pizza joint and stuffed ourselves silly. Then it was back to Mike's house and to bed.

June 5th

We had no show that night, neither did the other two bands, so everyone bummed around the neighborhood and secured food. I made a big batch of spicy black bean and veggie soup. Jen from Submission Hold made some awesome grilled portabellas, someone made vegan potato salad, and everyone else kicked in something until we had a regular old feast. We bummed around the backyard all afternoon, talking about politics, punk bands, hip hop artists and Canada, where we were headed next, and played makeshift badminton with some racquets that Andy from Submission Hold had found at a thrift store.

Toward the end of the afternoon, we began the process of gearing up for crossing the border by hiding all of the merchandise in Jake's guitar cabinet. We exchanged a few addresses and recipes, took a big group photo on the front porch and started the trek to Canada. I drove while the band drank beer in the back and we all screamed along with whatever tape we'd put in. It rained all day and night and was still pretty moist when we pulled into Lake Erie State Park. We parked the van at a campsite, walked around for a bit, watched Jake almost take a plunge down the side of a muddy cliff and I settled in for my first night of sleep in the van.

June 6th

We got up fairly early, showered and adorned ourselves with clothing we hoped wouldn't offend the border cops. We had a really disturbing incident last summer when we tried to cross into Winnipeg, and we were hoping to avoid that at all costs this time around. Jannick in Montreal had given us a fake recording contract and said that everything should be okay, so we assumed things would go smooth this time around. We headed up to Niagra Falls and stopped to look at the water for a while and then hit the border. They didn't even look at the recording contract, searched the entire van and sent us back to the U.S. side to make a list of all the equipment on board (with serial numbers), which they said would prevent U.S. customs from nabbing the stuff on the way back into the States. It took about an hour overall and was kind of a pain in the ass, but it went a lot better than last time around. Once in Canada, we found a place to exchange currency and get some crappy food and then gunned it to Toronto. Once in Toronto, we found the Kathedral, a bar where the show was at, and learned to our dismay that putting the merch into Jake's cabinet had disconnected a few of the wires, and we didn't have the booklet with us to properly attach them. As Mike and Jake fussed with it, Adam, Chris and I wandered around Bathurst St., stopping in every little market to look for unfamiliar brands of root beer. We went past the Bravo! headquarters and got to see KD Lang performing a show. Back at the club, Jake and Mike had decided that the cabinet needed professional help, so they were just kicking back waiting for the first band to get started. Susan, who set up the show and sings for Shit Loads of Fuck All (the most hilarious band name I've ever heard), gave us a bunch of free drink tickets, so we sat and had a few drinks from the bar. The young ones were excited that they could legally drink, so it was the beginning of a rough three-day jaunt through Canada. The bands (Politikill, The Fuck Knuckles, and Shit Loads of Fuck All) were good but DO definitely rocked the house (and all of the twenty people that were in it). After the show, we parked the van, ate some veggie falafels and took a taxi back to Susan's pad. Inside, Susan gave us some smoke and we sat around and discussed how friggin' stupid the United States is for not having universal health care. Jake, Mike and I wandered around the neighborhood for a bit and then came home and watched *They Live* w/ Rowdy Roddy Piper.

June 7th

We got up in the morning and learned that the show in Quebec that night was off, so we said goodbye, got some pizza, found Snags and left for Montreal, where the show would be the following evening. On the highway, we passed a decked-out 2000 Corvette with a license plate that read CEO TOY, so we flipped 'em off and laughed. We called Jannick and told her we'd be a night early, so she gave us directions to a show where we could meet her at. About an hour outside of Montreal, Snags just stopped running. We futily attempted to diagnose the problem for about an hour and then decided to catch a ride into the nearest town, Cornwall, with the first semi-driver we could find that spoke English, since I was the only one who spoke any French and not very fluentlly at that. I called AAA and soon there was a tow truck coming to get the van. On our way to a garage where we could leave Snags for the night, I asked the driver what there was to do in Cornwall at ten p.m. on a Wednesday night, to which he responded, "Go to the bar...go to Hooters." We left the van at a body shop and proceeded to take the first half of the driver's advice. We eventually found a bar — a country karaoke bar nonetheless — and got a few drinks. The bartender was keen enough to notice that we weren't in the sort of bar we enjoyed, so she directed us to the 'alternative bar.' We found it soon enough and learned very quickly that a country karaoke bartender has a very different definition of 'alternative' than the rest of us. The place was arguably better than the last, except that they too had a karaoke stage, which was being utilized by some college-looking kids who were singing shitty dance songs. We met some cooler kids, got smashed and Chris and Jake got up to sing some Black Sabbath on the stage. After the bar closed, we walked around with two of the girls we had met at the bar, alternating between talking and smashing things. One of the girls, Jen, said that we could pitch a tent in the backyard of her mom's house, so Jake and I opted for that while the rest crashed in the van so they could get up and bring it into the shop right away in the morning.

So that's all the time I have to write at the moment (oooh, I covered a whole three days). Next month will probably cover a lot more ground so be sure to stay tuned.

Well, here's the latest popsicko installment. Not much to comment on so I'll just get to the music. To help me stay current and organized, I'm gonna start listing my own mailing address at the end of the column. I'm still getting lots of good stuff, so keep hooking me up with those cool releases, people.

First up is the final LP, "Crash Diagnostic," by the great DISCOUNT on New American Dream (PO Box 265, Balboa Island, CA 92662). I think this may be reissued soon on a new label since this label may no longer exist. Maybe you should try the band at PO Box 5312, Vero Beach, FL 32961. Anyway, with only two final Florida shows left at the time of this writing, this band will be sorely missed. Although a few were fanatical about this band, the quality-starved masses never really grasped this great band. Simply one of the best bands I've experienced in my many years of punk/indie/pop fandom. The news of this break up really brought me down because I thought this band was truly important musically. Sure, I was bummed when the Clash and Jam broke up, also, but that was expected and they had seen their day. Even Husker Du had pretty much seen their day. Discount had yet to see their day like, let's say, Hot Water Music had started to see theirs. Initially, I thought this LP was not as good as their previous releases because the pop songs don't jump out like they had in the past, but this LP really shows their growth as a unit with it's spastic groove. I know we haven't heard the end of this band's legacy. Wait and see.

A band that has returned is LEATHERFACE, with their first full-length in years, "Horsebox," on BYO Records (PO Box 67A64, Los Angeles, CA 90067). I like this record a lot and am looking forward to seeing them on their upcoming tour. This is vintage Leatherface, with its trademarked muted guitar sound and gravelly vocals. More up tempo than

Columns

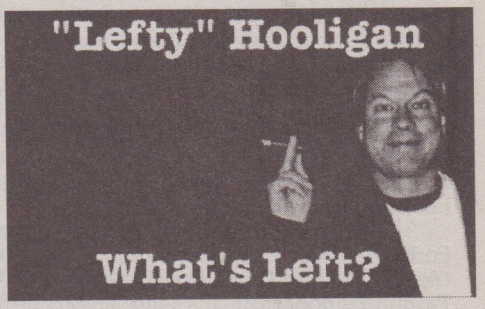
"Minx" but not quite "Mush." I'm not complaining since I can never get enough of these U.K. masters of guitar punk. Another U.K. band SNUFF has a new LP, "Numb Nuts," out on Fat Wreck Chords (PO Box 193690, San Francisco, CA 94119). I love this record because they really are mixing in the horns and vocal hooks with pop-punk expertise. This is their best full length outta at least the last couple. Some great ditties for sure. Also in that Euro pop-punk sound is the PAN AM "Save Yourself" CD on Eargear Records (Postbus 3173, 3760 DD Soest, Netherlands). A little Husker Du feel with emo overtones a la Samiam but with rocking intensity. Anyway, I like this disc because it has a powerful groove. On the flashback front, ALL SYSTEMS GO came through town recently and were great. In true post-Doughboys fashion, this band has the wall of sound going on. Since there weren't many people there, I'm gonna give a second mention to their great self-titled CD on Coldfront Records (PO Box 8345, Berkeley, CA 94707). U.K. pop punk and Doughboys' fans can't miss out here. In a similar vein is the BUSHMEN CD "Watching Neighbors" on Lollipop Records (35 chemin de la Nerthe, 13016, Marseille, France). These guys remind me a lot of Sweden's Starmarket or a poppy Face To Face or perhaps Gameface. A good emo pop-core disc that shouldn't slip through the cracks.

On the more pop front is the PLUS ONES "On the List" CD on Coldfront Records (PO Box 8345, Berkeley, CA 94707). Featuring Joel from Mr. T, Scotty from the Receivers and Dan Panic of Screeching Weasel fame, this is a great power-pop release. And judging from their live set, there are many great releases in store from this band in the future. Out of the Records/Knack school of hooks, how can a band so retro and unoriginal sound so fresh? I don't know. Maybe it's the infectious songs! The local scene is in a lull, with the downfall of the bigger bands and the few decent new bands who break up after a release or two. I hope this is a sign of better times musically around here. A band that came through recently are THE HISSYFITS. They have a CD, "Wish," out on Orchard Records (band address: PO Box 1240, New York, NY 10009). This is actually a CD release of their two singles and a comp track. This all-girl group does the fun, amateur pop thing a la early Chubbies or even the Shop Assistants. A good mix from this newer band who I look forward to hearing even more from. The COGS have a great gal vocal CD called "Viva" on Damaged Goods (PO Box 671, London E17 6Nf, UK). Similar to the Hissyfits and Eggplant, this is another New York band who came through recently. This release is fueled by the single "No Expectations" and its energetic pop songs. Indie poppers should take note here. And yet another good pop release with gal vocals is the "All Hopped Up on Goofballs" CD by THE KOWALSKIS on Engine Records (PO Box 1575, New York, NY 10009). Do these New York bands have a little scene going on or something? Cause we all know how New York is such a quiet little town. Anyway, this is more straight power pop a la Blondie, Holly and The Italians or even the Muffs without the screaming. I'll never tire of this stuff if the catchy tunes are there. A good release. The always fun BEATNIK TERMITES have a new LP, "Bubblecore," out on Recess Records (PO Box 1112, Torrance, CA 90505). I guess this was recorded a while ago but is finally coming out now. These guys always put out quality Ramones-influenced, snotty pop punk, and this is no letdown with it's share of classics. If you like the Queers' Lookout-era stuff you'll dig these guys for sure. The CONDORS released "Tales Of Drunkenness" on Vital Gesture Records (PO Box 46100, Los Angeles, CA 90046). It is good bar band type of punk rock'n'roll. Led by Pooch of Flipside fame, these guys sound like a mix of the Replacements, the Pogues and a good power pop band. Really cool stuff with the right retro influences from the label the brought us the great Bellrays.

On the reissue front, Captain Oi (PO Box 501, High Wycombe, Bucks, HP10 8QA, U.K.) is on fucking fire! They are putting out tons of classic old stuff with quality bonus tracks. These guys are setting the standard for CD reissues of classic old U.K. punk vinyl. The STARJETS "God Bless The Starjets" CD is great Undertones meets the Rich Kids. Best known for the punk hit "Schooldays," this is their under-appreciated LP with singles tracks. Totally classic stuff! I can't believe this is out on disc! Also on Captain Oi are the EDDIE AND THE HOT RODS "Teenage Depression" and "Life On The Line" CDs. The first CD version of "Life On The Line" to the best of my knowledge. Powered by the hit "Do Anything You Wanna Do," a great pub/punk rock release. "Teenage" is a solid full length, too. Great singles tracks tacked on both. Awesome stuff. Keep 'em coming Captain Oi, your releases are always a welcome arrival (please, please, please note mailing address at end of column). On Knock Our Records (Postfach 100716, 46527 Dinslaken, Germany) is the RED LONDON CD, "Streetlife-The Best of". A good greatest-hits collection from an 80s and part 90s band influenced by Stiff Little Fingers and Chelsea. Good British punk with some variety that works well. On Sympathy For The Record Industry is THE JONSES' "Criminal History" CD, with some great glam punk from L.A. in the mid 80s. Full-on New York Dolls'/Thunders'-type stuff that really is influenced by punk, unlike the rest of that crappy L.A. glam scene from the late 80s who said they were.

Winding down, The JESSICA SIX's "All Good Things" CD on Act Your Age (3244 Locke Ln., Houston, TX 77019) is a strong emo-pop release with Superchunk, Archers Of Loaf and J Church overtones. A strong batch of dissonant indie stuff that would fit right in on Merge or Jade Tree. Members of this band have been around awhile, if I'm not mistaken, and they have a good release on a good label here. In a similar vein is Kevlar and their "Let Me Worry Some More" CD on The First Time Records (PO Box 8052, Ann Arbor, MI 48107). Good emo-indie stuff with more Archers Of Loaf type of sound and a little Sonic Youth mixed in, too. A good release with good songs and good, choppy, dissonant guitar. The HUSKING BEE's "The Sun And The Moon" CD EP on Doghouse Records (PO Box 8946, Toledo, OH 43623) is pop punk from Japan. Two songs that sound like Husker Du, one acoustic number and one straight pop tune. I've heard a lot about this band and would like to hear a full length to see what they can really do. Still, a decent release. On the comp front is a great release by Screaming Apple Records (Dustemichstr. 14, 50939 Koln, Germany) called "Popgun 2000." It features great stuff from the Yum Yums, Razzles, Psychotic Youth and so on. Twenty-four tracks of solid power pop and pop punk. Very strong. Another strong pop comp is "Guide To Entertaining," a release by Break Up Records (PO Box 15372, Columbus, OH 43215). It features the likes of Big Hello, Dirt Bike Annie, Revelers and so on. This is a great up-and-coming label. The "An Ocean Of Doubt- The Emo Diaries Chapter Four" CD on Deep Elm Records (PO Box 1965, New York, NY 10156) is a good emo and emo-popcore comp featuring decent stuff by Merrick, The Movielife, Spy Versus Spy and so on. A bunch of bands new to me but still worth checking out.

Well, that will do it for this month. You can send me stuff at PO Box 7963, Berkeley, CA 94707. Later.



The sky is clear and intensely blue. The sun is dusty and golden. The air is dry and warm, but not too warm. It's a morning electric with anticipation; a day out of my childhood memories of summer vacations in Southern California. No school, all the time in the world and I can do whatever I want.

It's as if this kind of day has a density, a texture, a liquidity, something about it that's emotionally tactile. The experience is visceral for me. A smell, a color, a sensation can trigger this full-body memory, and I'm instantly transported to one of the most carefree moments in my life. These summery kinds of days usually grace the Bay Area in spring or fall, with summer itself often cold, overcast and foggy. It's a common, though not well advertised, weather pattern up and down the California coast. When I lived in San Diego, it would be chilly and gray most mornings during the summer, typically burning off between eleven a.m. and one p.m., pissing off the tourists who'd come to enjoy the sunny beaches.

I had a number of such memorable days when I was rewriting my second novel on unemployment, the book I initially wrote while working full time. Oakland can be hot and summery when San Francisco is drenched in cold fog; one reason I live in East Bay. I gave the book to my editor in September of '99, right about the time my benefits ran out. I

Columns

spent a couple of months enjoying my freedom from wage slavery, living off of savings, doing the occasional high-paying freelance computer job to extend that freedom another six months.

I remember one beautiful late October day, a Thursday, thick with Indian summer...

I wake and shower, dress and feed the cat. I buy a small coffee and a pastry at Ladyfingers Bakery on MacArthur, enjoying both at one of their two small tables, leisurely reading that day's *Oakland Tribune* before I decide on a bookstore tour for the day.

The walk to MacArthur BART takes fifteen minutes, 25 if I take my time and enjoy the brilliant morning. The Richmond train transports me to downtown Berkeley, where I peruse Another Change of Hobbit for a while and Underground Comics along University only briefly. Then the walk to Telegraph, with a quick stop at the Map Centre along the way. I run the Sather's Gate alley to quickly zip through Dave's Smokeshop/Newsstand and the RCP's Revolution Books, saving time for the morning's main event.

That's the block of Telegraph between Haste and Dwight; with Cody's, Moe's, Shambhala, Shakespeare's, and Cartesian; with more comic book and used book stores to the south. Cody's always takes the longest, and it's past noon when I stop at La Fiesta Mexican restaurant, where I check my selective purchases over lunch. The 64 bus drops me off within walking distance of the Ashby BART, and the Daly City/Colma train delivers me to 16th and Mission for the West Bay portion of the bookstore tour that afternoon.

The Green, Adobe with its sleeping cat, Forbidden Planet with its two marvelous cats, the lefty Modern Times, Dog-Eared, the SWP's Pathfinder bookstore. It's a nice literary stroll in the hot, sunny Mission. The 48 MUNI bus takes me up to Noe Valley's 24th St. corridor. I can feel the cooling fog behind Twin Peaks as I check out Cover to Cover, Phoenix, Good News Stand, and the Mystery Bookstore. The last is strictly genre, but its one of the best on the tour. Somewhere along this route I've picked up a Juice-It smoothie, which I finish before the bus ride back down to the 24th and Mission BART station.

A Pittsburgh-Baypoint train returns me to the East Bay. I make my exit at the 12th Street station in Oakland where I check out foreign newspapers at DeLauer's Newsstand. I've been conservative, but my pack is over half full and heavy. I take an 11 bus back to within an easy walk of my apartment, the sun leaning into early evening. I spread my wealth of books and magazines, all from independent bookstores, on the bed for another look. Then I begin to read.

My unhurried pocket tour covered only a fraction of the Bay Area's profusion of indie bookstores. The Bay Area can be a real nice place to live, provided you have the time and means for a life here. It's unfortunate that gaining the means means sacrificing so much of the time. Finding a more permanent full-time computer gig in February of this year took about three weeks and is covered in my "lost" Hooligan column, available only online at www.huahuacoyotl.com. While I enjoy getting a lot more pay than my last punk rock job doing much more interesting work, the curse of selling so much of my free time for those wages is often hard to bear. Especially since my editor returned the manuscript with his copious notes, and I hardly have the time to write this column, let alone organize a final rewrite of the second novel.

I wrote my first novel also on the job, rewriting it on unemployment as well. The difference is I didn't have the time or the money for a good editor the first time around, something my critics remind me about constantly. Of course, I have the fantasy of doing what I really love by living off my writing. Knowing that's pure fantasy, even for much better, more prolific writers with a wider publication base doesn't lessen my desire for a modest life of leisure where I can write my books and read the books I buy on sweet, summery days. About the best I can hope for is finding something part time that pays even better, to buy me some writing time.

An old formula had the work day divided into thirds: eight hours for rest, eight hours for work and eight hours to do what you will. My current job is close to home and not too demanding beyond eight hours, so far. But my previous punk rock job required between an hour to two hours travel time each work day. That plus the overtime made for a minimum ten-hour work day. I shudder to think that some folks work two jobs, just to get by.

It's the loss of my time to wage slavery that really gets to me. No amount of money, not even getting paid for everything I produce so that the boss gets no profit from my work; nothing can make up for having to give over a third of my day, five times a week, to some blood-sucking capitalist in exchange for the means to survive. Money comes and goes, time only goes. Having had almost complete control of my time while rewriting my second book makes the mind-numbing, spirit-dulling, body-breaking reality of work even more galling. When a summery kind of day comes along during the work week, any job becomes intolerable.

Days such as I've described above represent freedom to me. Actually, they're the opportunity for freedom. Freedom comes from seizing that opportunity and doing something with it; a slight philosophical distinction I won't harp on. Another way to look at it is that such a day embodies the freedom *from* obligation, responsibility and care as well as the freedom *to* be who I am and do what I desire.

Personally, I've never had a problem finding constructive things to do when I'm not chained to a nine-to-five job. And I've frequently stolen the time for my own projects from any job I've had. For me, the freedom from work has always been inextricably linked with the freedom to create, and this is the basis for my admittedly utopian desire to abolish wage labor. Critics would contend that I'm an exception, and that most folks would get drunk or stoned and do absolutely nothing worthwhile with the time freed up from eliminating wage slavery. And while I think everybody has an interest or a hobby or a favorite pursuit they'd cultivate if only they had the time, I'm also inclined to ask, "What's wrong with doing nothing?"

One of the many possibilities associated with those archetypal summery days of my childhood was to do absolutely nothing. Just goof off, without care or guilt. Simply enjoy the day's sublime textures. I haven't been able to relish such a free and easy day since being a kid. Growing up took its toll on such innocence. First, there were drugs. After high school, doing nothing often became an excuse to get high. And while drugs might prevent me from doing anything else, getting high is still doing something, instead of nothing.

I've also gotten more self-critical as I've grown older. More and more I realize how stupid, arrogant, mean and wasteful I've been in my life. How few of my dreams I've actually realized, and how little time I have left on the planet, even if I kick off from old age. Then, to paraphrase Jim Carroll, there's all the folks who've died. I still deeply miss these friends and family, with memory and grief often surfacing when I have time on my hands. None of this is conducive to taking pleasure from goofing off on a glorious, sunny day. Rather, I get nervous, anxious, sometimes even depressed, and it's rarer and rarer for me to be able to luxuriate in doing absolutely nothing. Instead, I make sure I have plenty to do when I luck into large blocks of free time, as was the case with my recent unemployment.

I usually fill that free time with writing, and fortunately, I get a great deal of satisfaction from putting pen to paper. These days, it's sitting in front of my Mac PowerBook using a word-processing program, which I can do for hours and days on end without getting the least bit bored. Writing involves me totally, allows me to lose myself and occasionally works me into various altered states of consciousness. I can feel as if what I'm working on is writing me, or that the writing is coming through me while I sit back and watch it happen. I can achieve holy communion or ecstatic transcendence through my writing.

The enjoyment I receive from writing doesn't mean I consider my words to be fourteen-karat gold, however. In fact, I'm one of my severest critics. To this day, I'm embarrassed rereading my first book because of how badly it's written. The gratification I get from writing is also independent of whether what I'm writing ever gets published. But like most writers, I want to convey my ideas and tell my stories to a wider audience. I'd go so far as to argue that communication is essential to any definition of good art. I've never really had a problem with writers' block. I have the opposite problem, of having too much to say and not knowing when to quit. I'm always looking for a good editor as a consequence.

While I can no longer fully recapture the freedom of those happy summer days of my childhood when it comes to doing nothing, I can still seize the moment such days offer and get pleasure from being creative. My experience underlies not just my utopian desire to abolish wage labor, but also some pretty practical considerations. I sometimes ask people I know: "What would you do if you could take a year off from your job, all expenses paid?" I'm not talking here about having a "Plan B,"

Columns

an alternative career in case the present one doesn't pan out. I'm interested in what folks would do if they didn't have to work. What passion they would pursue if they didn't have to spend their time making a living. So few of us do what we love to earn a buck that I worry when someone says there's nothing they'd rather be doing than their wage-slave job. A life of wage labor is almost bearable when there's something you'd rather be doing, something to which you voluntarily devote every spare moment, something you willingly support with your day job, something in the final analysis that keeps you satisfied and sane.

I said, almost bearable.

Returning for a moment to a well-worn theme of mine in recent columns, the string of mass demonstrations in the United States from Seattle through Washington, D.C ., to the Democratic and Republican conventions has been inspiring. Realizing such protests are occurring with some regularity around the globe, wherever the administrative agencies of global capitalism choose to convene, is heartening. That side of me best represented by "Lefty" Hooligan's ultra-leftism likes to make much of this present growth in popular anticapitalist movements around the world. But even under that *nom de guerre*, I'm unwilling to declare that worldwide revolution is just around the corner. I've lived through several ups and downs in leftist politics and progressive movements over the years since 1968, when I actually believed we were on the eve of global social revolution.

Each wave of social outrage and popular activism has been exhilarating to witness, often because I've been an active participant. At their best — their crest, so to speak — these protest waves are inspiring, if momentary, manifestations of genuine self-activity and self-organization. Writing about the protests in Seattle and Washington, D.C., is an example of "the war of the swarm" that has no "central leadership or command structure; it is multiheaded, impossible to decapitate." Naomi Klein contends in "The Vision Thing" (*The Nation*, 7-10-00) that "[a]lready, this decentralized, multiheaded swarm of a movement has succeeded in educating and radicalizing a generation of activists around the world. Before it signs on to anyone's ten-point plan, it deserves the chance to see if, out of its chaotic network of hubs and spokes, something new, something entirely its own, can emerge." This potential to realize "something new, something entirely its own," is the revitalizing heart of any serious social protest movement.

After three-plus decades of social activism, I have no illusions . Really significant social change, never mind social revolution, is not likely in this country in my lifetime. That puts this current wave of social protest, indeed the whole history of popular activism I've known and appreciated as my own, in perspective. It also makes living through the much longer periods between protest waves all the more challenging. It's far too common to be worn down by the daily grind of wage labor, until making a living takes the place of living. Having something like writing I'd do in a New York minute for the eight hours a day I now waste on a job. This keeps me going, gives me some sense of perspective and balance and makes me aware I always have gratifying alternatives in my life.

It's about maintaining mental health under capitalism for me, even more than envisioning utopian alternatives to capitalism.

PERSONAL PROPAGANDA... I can be contacted at hooligan@sirius.com. My book, *End Time*, can be purchased from AK Press (POB 40682, SF, CA 94140-0682) for $10. Keep sending me your newsworthy items and interesting news clippings c/o *MRR*. I should have my personal website up by the end of September/beginning of October, so check http://www.huahua coyotl.com in the fall for the "lost" Hooligan column.

This summer has been going off with tons of new releases, tours, zines, kids traveling, etc. Just got to see CRISPUS ATTUCKS, VARSITY and SEVEN DAYS OF SAMASARA. I know that in the future we have CATHETER, DS-13, LAUGHING DOG, RAW POWER, NO JUSTICE, THE REAL ENEMY and tons more coming through town. Its almost hardcore overload, but I know if I don't get my fill now that I'll wish I had when winter comes along and no good bands come through town. And what's cool is that it's a worldwide event. Sure, the Bay Area is spoiled with venues, bands, zines, labels, etc., but I can't even keep track of all the bands that have left to go to Europe in the past month or to Japan for that matter. It happens in South America, Australia, South East Asia, everywhere. So go out and take advantage of the festivals in the Mid-west, or the festivals in Europe, or the foreign bands coming to Australia or Japan. And hell, when it comes down to it, even the shows with the always-fun local bands just seem so much more fun in summer so don't forget to support your locals, too.

I'm leaving this week to go do one show at CBGBs with PLUTOCRACY, then later in September I leave with WHAT HAPPENS NEXT to go to Japan. There are so many people I want to meet, bands to play with and countries to see that 365 days in a year doesn't allow me to do it all. I feel lucky that I have been able to do as much as I have done, but then again, I look at all the things that I haven't done, like tours through Mexico, South America, South East Asia or even Europe. Touring is much like a relationship. When it sucks, it can be the worst thing ever. But man, when it's good, it's the best feeling in the world. It even causes jealousy. Case in point: LIFE'S HALT is on tour right now, and they are one of the best live bands I have ever seen. I'm jealous of all those kids who are going to get blown away by them for the first time, and I'm jealous of all the people on tour with them that get to see that amazing band every night for a month. But then I think, "it's only two more months and your on tour," and it all seems to come together, and I get that nervous excitement that hits you when a tour that has been planned for half a year starts to come together.

All right, enough of this shit, Lets fucking go (on tour that is)!

First up on the audio onslaught is a split CD with COALITION AGAINST SHANE and THOR. Yes, the THOR. Hell, I thought it was rad to do a split with HIRAX, but these guys did a split with THOR. C.A.S have really fine-tuned their style now to a straight-to-the -point grind/HC assault. Yes, it's still got the humor of the first CD (I mean, c'mon, a split with THOR), but the music is fierce, the recording is awesome, etc. Thirteen tracks from them, while THOR delivers four of his early 80s metal. And then there's some thing called THOR and THE ASS BOYS, which I believe is a more-punkier side of THOR. God knows. This is classic, though. Get this from: COALITION AGAINST SHANE, 14 Sledman St., Mississauga, Ontario, L4T 1K3, CANADA.

Next up is an awesome advance tape from NEWSPEAK, Brazil's answer to ENEWETAK and CATHARSIS. This is a great demo-quality advance, and the songs are a lot faster and rawer than their split CD with CATHARSIS. It has got well-written metal riffages, but the speed adds a lot to their style. Great band that I'm surprised more people don't know more about. Write em at: Rua Juranda 126, Sao Paulo, SP, 05442-070, BRAZIL.

DEATH IS YOUR LANGUAGE (DIYL) just kicked down their debut CD and it kicks much ass. Reminds me of the KUNGFU RICK LP a lot, with fast metallic riffs and some great throaty hardcore riffs. This is a clear representation of the current ferocity of bands now. Where do you place them in categories? Grindcore (they have blast beats)? Hardcore (DIY)? It was a problem when the German bands started to play death-metal hardcore and kids didn't know what to think of it. DIYL do this style fucking superbly, fast, relentless, heavy as fuck, great song writing, great packaging, and DIY. This is a band to watch out for: 1640 records, Po Box 15585, Richmond, VA 23220.

The new one from GEHENNA is fucking brutal. Exactly what you would expect from them. This is death-black thrash if anything else. And they have no qualms about it. Always the focus of rumors, which they now will play up to, GEHENNA have turned into an icon on the West Coast, something to either fear or hate. This is fucking superb. Watch for it on Crawlspace, PO Box 41031, Long Beach, CA 90853.

Badman records from the Czech Republic is the next label to watch out for. Martin has been putting out some great records, and his list of future releases looks awesome. We just traded and he sent me the already collectible 16/TREADWELL split EP, the STENMARK EP and the BURDEN EP. (Great straight edge from Canada. I reviewed their CD a couple of issues back.) There is a pressing plant in the Czech Republic which blows

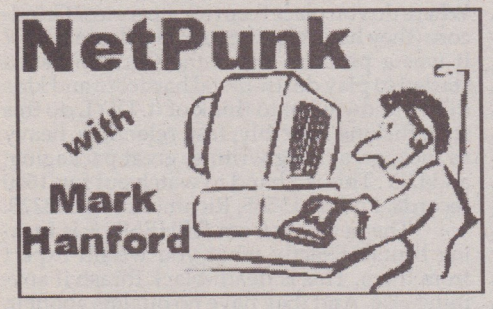
Columns

away any pressing plant in the United States. They are affordable, while pressing some really high-quality vinyl. All of Martin's records are nicely packaged and sound awesome. Look out for a future Badman/625 co-release of the BREAKFAST EP later this year. In the meantime, write him at: Martin Cesky, Nebrehovice 7, 386 01 Strakonice, CZECH REPUBLIC.

Some last-minute quickies. I got two new issues of two different, small zines. One is called Organ of Hope. This zine has a reprint of an old GO! interview as well as some info on some east coast happenings. Write em: PO Box 3400, Wallington, NJ 07057. The other zine is the new Game of the Arseholes. This free four-page zine has a shitload of info on recent shows and festivals, an article on old Rock-o-Rama Records and a piece on EATER. Cool stuff. Write Stuart at: 9 Fenwick Road, Whippany, NJ 07981.

Well, that its for this month. A couple more last minute things. Got the new CD from RAZORS EDGE. Man, that is good. Although its not on a co-label of Tag Rag (kind of of a "big" label), it's still fucking brilliant. Probably my favorite record of the year so far. Also, Dan Doh released some new INSANE YOUTH CDs. One is a collection of all the old split EPs, the other is a brand new full length (minus some original members). Both kick ass, but the collection (properly entitled "R.I.P") is fucking awesome. Lastly, STRONG INTENTION's new EP should be out soon on Six Weeks. Got the advance tape and it kicks serious fastcore ass.

You can always send contributions to me via the 625 address (625, PO Box 423413, San Francisco, CA 94142-3413). Oh, and one last minute plug for 625. The new GORDON SOLIE MOTHERFUCKER 10" will be out soon, along with the debut LP from Tokyo's CRUCIAL SECTION. So don't sleep! See ya in the pit!



Since I spent the last couple of columns talking about anarchy and fashion (and really, what's the difference?), this month I'm going to toss a few Web sites your way that have been submitted by various readers. A reminder here that I only talk about the sites I found worthwhile and ignore those that were stupid, short on content, slow or otherwise a waste of my time.

Having said that, I should probably mention that if I haven't mentioned your site yet, it might or might not be because of the reasons above. Oh, and if you just put your site up and you don't really have anything there yet, don't tell me about it until you actually get some content. I usually look at sites soon after receiving e-mail from you, so you should wait until you are really ready to unveil it to me. Thanks for listening. Now, on with the show.

I got an e-mail from Aaron of The Probe the other day to let me know that punkrocksex.com is now free of porno banner ads. I guess the Web designer wanted them up there for a couple of months to help pay for the site. Aaron got some hate mail because people that otherwise like The Probe found the ads to be degrading. Anyway, there are still naked people on the site, but no annoying banners.

It's been a couple of years since I mentioned the Ten Things Zine's Web site. The Web site is an extension of the hard-copy zine of the same name, focusing primarily on punk in the Pacific Northwest. The cool thing about the Ten Things Web site is that not only does it include much of what is the in the paper version of the zine, it contains a lot more. Visit it at http://www.10things.com. You might even find a non-Internet related column or two by yours truly.

Someone mentioned that I should check out the Johnny Thunder Cyber Lounge, and I am glad that I did. If you're a fan of Thunders, the New York Dolls and the like, then this is the place. Tons of articles, stories, old photos, guitar tabs and a few sound files make this very worthwhile. I just wish there were a few more songs available. Still, visit the Lounge at http://home.eol.ca/~ifftay/thunders.htm.

I was checking out the Attila the Stockbroker page, which includes both old and new Attila stuff (and if you don't know who Attila is, you definitely need to visit), at http://www.tvsmith.com/attila/, when I realized that the main URL was http://www.tvsmith.com/. Yep, you got it, it is the page for all things TV Smith and The Adverts. Lots of cool archival information here, as well as what TV is up to nowadays. Check out the new EP he recorded with Punk Lurex O.K. — I think I'll be ordering it right away.

As long as I'm on an ancient history trip, I might as well mention the Electric Eels page at http://www.electricfuckingeels.com. This is actually maintained by the Eels' John Morton and contains some audio as well as a somewhat lame explanation of the use of swastikas in their logo. Punk rock for the non-politically correct.

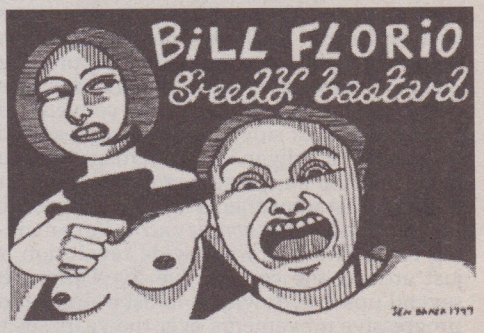
Speaking of political incorrectness, you should pay a visit to Scuz's Living Hell at http://www.angelfire.com/ab3/jscuz/. A bunch of ranting here about how shitty life is and how great GG Allin is. It's a laugh riot, though it isn't supposed to be.

If you're in the mood for some old-style punk, you might pay a visit to the Foreign Legion Web site. This band originally formed in the mid-80s in South Wales, broke up for a while and are now back together. Some pretty cool photos here, both from the early days of the band and newer pictures. There is also a MP3 that will take you a while to download but is worth it if you have the time. Visit Foreign Legion at http://www.geocities.com/foreignlegion2000/.

A new band out of Chico that plays good, old, raw punk rock is Inverted Nines. Their Web site isn't anything to go crazy about, but visit it for the MP3s of their songs. You'll dig it, I promise. Check out http://www.audiogalaxy.com/bands/inverted-nines/.

Josh Hurtado sent me some e-mail about his Hardcore Action Photos gallery. There are some pretty good photos here of (mostly) relatively unknown punk and psychobilly bands, including What Happens Next?, AFI, Hayride to Hell, and more. You can check out his pictures at http://www.geocities.com/rockinzombi/index.html .

That's all I have time for this month. Don't forget to check out my past, current, and future columns at http://www.diehippiedie.com/netpunk or send e-mail to me at netpunk@diehippiedie.com. And, keep those sites coming. See ya.



I always tell people I was a good kid, but when I think back about it, I wasn't. I just never got caught doing anything. Someone asked me recently if I ever slashed tires. When I thought about it I remembered that I did slash a few tires in junior high. I tried to excuse it by saying, "Hey, it wasn't at random," but that didn't make it sound any better and then I said, "Well it was just for teachers that pissed me off." Now, some of my friends and my family are teachers, which probably wouldn't fly too well. Then I ended by saying I never actually slashed tires. I just cut off the valves and if I didn't want to be a total bastard, I'd just stick a twig in the valve and let the air out of the tires.

Not for that shithead teacher Mr. Dierking, though. I cut the valves on his Harley. He was fucking pissed the next day. He threw a garbage can across the room, spraying bubblegum wrappers and cupcake papers all over the rear blackboard. He gave me a "C" and called me a fat boy the week before. I was a quiet, scared, nerdy kid so I was the last person he suspected. Anyhow, he had a moustache.

People with moustaches are a fucked-up bunch. (Well, let's just say men with moustaches.) Women with moustaches may be fucked up, too, but I don't wanna go there. Over the years, I've edited a lot of bar mitzvahs and weddings and there's a certain formula that applies. If the kid's father or the groom has a moustache, there's gonna be trouble. They're gonna either complain that: (1) they won't pay for the video until it's edited, (2) they have a problem with how it was shot or that the video guy went away for five minutes to take a leak, or (3) they're gonna

scoff at the edited video and make me redo it. The moustache problem can be compounded by the female equivalent, which is a wife that wears a silly hat to the temple service. There are also the hardcore yentas that wear wigs, but then again guys who wear wigs are even more of a problem than guys with mustaches. Now, there are a few reasons I figure someone would grow a moustache, all of them somehow connected to their lousy disposition: (1) Harelip: This is a bad way to start off life, with a chip on your shoulder — well, a little above the shoulder. (2) Machismo: A guy wearing a Rob Halford leatherman cap who likes to read Teen Beat mags and look at boys in dark alleys. This ain't something you wanna deal with when you're editing a wedding video. (3) Ugly wife: He wants to be as unattractive to her as possible, never a setting for friendliness. (4) Likes to pull boogers off it at the end of a day.

Now, the formula does not apply if the guy has a beard. Beard guys are usually laid back. They have beards because they're schlubs, hippies or wanna-be Hasidims that would never bother to complain about a video. I don't know if sideburns apply; I have yet to edit a sideburned video, but I'll keep you posted.

Also, if the guy is gay it doesn't apply unless he's in the closet. I got about five complaints where the customers didn't like that I put a man dancing with another man in the highlight piece. I still stick this in whenever I can but about 50% of the guys just can't handle it, moustache or no moustache. Hey, if they're gonna go and silly dance with a guy, you should be able to see it repeated at the end of your video, no? Guess not.

Well getting back to how I wasn't the angel my mom thinks I was: I chucked rotten eggs at my neighbor's garage, chucked manure at this evil woman down the street. (Actually I was blindly throwing the poo poo at her rabbit cages and she happened to check out the racket and got a face full.) I spent a good day or so in a blizzard throwing snowballs at car windshields as they were going down a steep hill. One of the swerving victims caught up with us and dragged my friend away by his neck. I used to terrorize the kids up the block and kick over their bicycles whenever I was walking home from church or going to the deli. I hit one of them with a rake once. I watched as the one-eyed pyromaniac foster kid burned down my front hedges. But enough of the laundry list. I never did get caught and that's what counts. I never had a moustache either, but I do have a good way to end this column since it's a big mess already.

I have a grudge against Bill Cosby. I found out he didn't buy all the Little Rascals and Amos and Andy so no one can see them anymore. But he did pull this scam when I was a little kid called Picture Pages. He would stand next to this big pad on TV and play this match game sorta thing where you draw a line connecting two things on each side of the page that matched. He had a special magic marker called MORTIMER ICHABOD, or something to that effect, and whenever he'd draw a line, it would make this cool sound like ebbbebeebebbebeb. Sorta like Tweekie on Buck Rodgers. Then he'd give this spiel where you'd get a pad of your own puzzles and your own Icabod marker. When my mom sent away for it, it didn't make that sound, no matter how freakin hard I pressed. I wound up squashing the damn thing trying to get that sound out of it, to the point that it didn't work anymore. Hey Bill, I want my ten bucks back, you Groucho show-stealin, i-spy-having-illegitamate-kids, extorting-all-the-Icabod-money-from-you motherfucker.

I like to keep my sex life out of the papers and where it belongs, in the gutter. —Ben Weasel

"Yffoomffff," she says.

"I can't understand you," I answer. "Take my dick out of your mouth before you talk."

Instead, V sucks harder. As she sucks, she slides her naked body onto mine. I'm on my back. Her knees press against the sides of my head.

"Zafffkinnk," I say.

She releases my blue-veined five inches.

"What did you say?" she asks. "I can't hear you. You have my cunt in your mouth."

"The kid!" I say, turning my head to the side, looking at the sleeping four-year-old on the other bed. "What if the kid wakes up?"

"She'll sleep," says V. "I know her. I'm her mother."

Then she presses her knee harder against the side of my head, pushing my face upwards. Lowering her crotch into my face, she sucks my hardness into her mouth.

Then she swivels. Like screwing the top off a jar. We're face to face now. She kneels. One knee on either side of my hips. Reaching between her legs, she slips a rubber coat over my purple-headed friend and inserts him into her fundament. Ride 'em cowboy.

I glance over to the other bed.

"But the kid. What if she wakes up? I mean, you're her mom and all. But she hardly knows me."

"Don't worry," she says, "I'm her mother. I know her. She won't wake up."

Then she does the deep kneebends. Squeezing her girl muscles, pulling me inside.

"Uh," she says.

"Ah," I answer.

"Uh."

"Ah."

"Uh. Uh."

"Ah. Ah."

"Uh. Uh. Uh."

"Ah. Ah. Ah."

"Uh. Uh. Uh. Uh."

"Ah. Ah. Ah. Ah."

"Uh. Uh. UH. UHHHH! UHHHH!"

"Ah. Ah. AH. AHHHH! AHHHH!"

"UHHHHHHHHHHHHHHHHHHHHHHHH-HH! UHHHHHHHHHHHHHHHHHHHHHHHH-HHHH AAAAAAAAAAH"

"Uh. Uh. Oh, God. Oh yes, Jezus, fuck. Uh."

"Eeeeeeee!"

"Shhhhhhhhhhhhhh!" I whisper. "The kid! You'll wake the kid."

The kid doesn't wake up 'til the next morning. It's about nine. I'm up. So's my little inter-leg friend. I'm naked under a thin sheet that bows into a little teepee between my hips. I sort of smile at the kid and turn onto my stomach. Now I'm staring right at her. She's got a *what-the-fuck's-he-doing-here* look on her four-year-old face.

Mom takes her into the bathroom. While she's inside I quickly dress, tucking my little up-pointer discretely out of the way.

Night two. We're back in V's hotel room. The kid doesn't wanna go to sleep.

"Can't I stay up until ***he*** leaves?" asks the child.

The word *he* drips with italics.

"Now H," says mom, "Mykel is a very nice man and mom is far away from home and needs a nice man."

Sticking her lower lip out, little H jumps on the other bed, pulls out a book and starts leafing through it.

"Where are my stickers?" she whines. "I want my stickers."

"You'll get your stickers in the morning," says mom. "Now just go to sleep."

"No!" says H in that endearing way that four-year-olds have. "I don't wanna."

Mom turns on the TV. "Just pretend to watch," she says to me. "If we ignore her, she'll fall right to sleep."

Sure enough, fifteen minutes later little H is curled into a coma, apparently asleep. Mom is on me in a second. Unzip. Pull out. Suck in. Her saliva's wet as it spills from the side of her mouth, catching into a little pool between my tightening testes.

"Jezus!" I say between deep breaths. "Are you sure she's not gonna wake up?"

"Don't worry." she says. Though considering her oral position, it sounds more like "Gnong urreee."

I reach for my wallet. Open the flap. Shit!

"Guess what I don't have?" I say.

"I don't care," she says, lowering my pants, pulling them off and then doing the same to her own.

She straddles me, lifting my little ginzu into her sushi roll. Yeah, mamma! Ride that thing.

Nice ride, but my dime's about to run out.

"No!" I shout. "Enough!"

I grab her hips and push forward. It's a bit of a struggle, but I'm in time. Just. The juice flows, up and out, making a little white navel puddle. As is my pleasure, I take the viscous liquid and smear it on her body...like war paint.

She smiles, taking the remainder, spreading it around my belly, between my breasts.

Running her fingers lower again. Playing my half-hard back into full-blooded turpitude.

Just then, little H stirs on the next bed. It's not much of a stir really. Just a shift of position. A light straightening of the legs. But it stops me. Makes me freeze. Grab the sheet. Throw it over us. Mom laughs loudly.

"Mykel, I'm telling you. She won't wake up."

Then she throws the sheet off and straddles me, lifting my hardness back into her body. It wudda been perfect except for the fuckin' kid.

Mom and I have known each other for twenty years. We met in Finland on a language course. She visits every few years. I visit her when I'm in Europe. It's a treat to touch base and screw. Friendly, comfortable, like an old t-shirt. I gave her her first orgasm, she says.

I'm now entering a period of extreme and continuous sexual activity. This is my initiation, with a four-year-old in the next bed. In a week, I'll be off to California on a wild love trip with M.

Remember her? She's the girl who I met at the Beloit reunion. Anne R. Key wrote that she wanted to fuck every *MRR* columnist. She managed most, at least at the time. What do I care if she gives head to Rev Norb, as long as she comes back to me every once in a while?

She's visited me in N.Y. We've been to Europe together. The perfect traveling companion: she drinks, fucks and hitchhikes. She's fun and up for anything from a ferry ride to Northern Ireland to a carrot up the ass (mine). What more could you want?

Now we're going to California. I'm meeting her in Milwaukee. We'll take a hell bus trip to Salt Lake City where we have a night with a Mongol pal and former student of mine. Then on to Los Angeles and maybe San Francisco, or better, a romantic motel-hitting ride to Mexico.

I'm abandoning a hot e-mail proposition for this trip. The e-mailer wants me to use her body "as a semen receptacle." It's hard to pass up something like this, but I got M waiting.

I talk and e-mail with M often. I explain my love of romantic motels and out-of-the-way places. I explain I want to go to the sexy little nowhere spots, the nude beaches, everything. She tells me she's so excited about the trip that she's shaking.

I invest twelve dollars in condoms. The snug, super-thin ones. I stick two in my wallet. I don't wanna be caught again. I've never been known for my self-control.

The plane to Milwaukee is four-hours late. I like that. I got this theory: When things go well too early, something MAJOR will go wrong later. If things start off on the wrong testicle, then they can only improve. So much for theories.

M waits for me at the airport. She's dyed her hair black and wears small oval glasses that I don't remember. Otherwise, she's the same bouncy girl I know.

In Milwaukee, we're staying with M's friend, A. We meet her at a local bar. Linenkugel! Yes! One of the main reasons to be in Wisconsin. I get the beer free. Life is improving, just like I thought it would.

Besides Linenkugel, Wisconsin's other greatness is murderers. Ed Gein is the most famous. There are a couple others I forget. Then there's Joseph McCarthy. The 1950s arch-political villain.

"Don't forget Bunny," says M, "She's one of the most famous murderesses in the world. She cut guys into little pieces."

It's off to A's place. That girl, completely soused, leads us there from the bar. We follow her swerving car. Once at her house, I'm struck by the lack of furniture.

"My old roommate stole the couch," says our hostess. "He's real mean. I'm always afraid he might come in here with a baseball bat and just kill everybody. He's crazy."

"That's comforting," I say. "Well, I'm sure he'd have done it by now if he was gonna."

"He just left this morning," says A.

Nothing like a the threat of death to spice up the first in a romantic series. No such luck. As we bed down on the floor, A brings her own blanket.

"I sleep down here," she says. "I need to because I sleep with Bunny."

I feel the blood drain from my face.

"I got nothing against lesbians," I say. "I love lesbians, but murderesses, I donno. They make me nervous."

M laughs. A frowns.

"It's a rabbit, Mykel," says M. "She's got a pet rabbit. She takes it out at night and lets it run around."

"I don't sleep," says A. "I'll keep the TV real low."

So there's my first night in Wisconsin: a rabbit bouncing on my stomach at two a.m. Okay, it's still the beginning. Things can only get better.

The next two days, it's busride hell to Salt Lake City. M couldn't get a drive-away for a romantic motel-to-motel hop. So we Greyhound it.

I need to take a long Greyhound journey every five years or so. It reminds me of how much further I can sink. This trip is everything you hate about the bus and more. Every inbred trash (white and not so white), every lowlife scum, every walking ad for deodorant, they're all here. More than that, there is THE SCREAMING BABY.

Of course. What would a trip on public transportation be without a screaming baby? This one is a colored brat about eight-months-old. Crying. Howling. Top of the lungs. Belting out her pain. Rollins take note.

I want to kill. I picture each instant like a movie, frame by frame. We're at a rest stop. Bus door open, I walk step by step over to the sleeping couple, the little corn-curled darling screaming to the heavens on mom's lap. Mom and dad are oblivious. I grab the mini-monster by its tiny brown ankles. Holding it like a cokebottle, I make my way out of the bus. Then, holding the legs like the bottom of a baseball bat, I slam its nice little head against the side of the bus. WHACK!

No, scratch that. It's the duct tape. Grabbing that little brown head, I take those perpetually open jaws and wrap them around the bus exhaust. Tape 'em against the metal. Sheathe that hot pipe with those wailing lips.

"Okay! Start the bus!"

I watch the kid blow up like a balloon, as that scalding exhaust pumps carbon monoxide into that suckling's stomach.

Bigger and bigger, stomach and lungs bellowing out. Up and up puffs that little bugger. Then POW!

The bloody explosion hits me in the arm. Whoa! It's not a bloody explosion at all. It's M's elbow.

"Mykel, wake up," she says. "You were giggling in your sleep."

Many hours later we're in Salt Lake City. We visit Tsengel and his sister, Oyanga. Tsengel greets us in the typical Mongolian way. With a bottle of vodka.

"Remember how drunk I got at that disco in Mongolia?" I say. "I was doing the hustle!"

"Alcohol doesn't change you," he says, quoting the Mongolian proverb. "It just shows who you are."

After just a sip, we hit the town. Later that night, Tsengel, the ever-generous Mongolian, offers M and me his bed. He sleeps in the livingroom.

Completely sober, M and I have our first PRIVATE time together. I strip down to my new smiley-faced underpants. (Thanks Kesha!). M comes to bed fully dressed, wearing a sweatshirt, bundled like an arctic explorer.

"Huh?" I say. "This is our first real night together. And you're dressed like that? What's up?"

"Can't I dress any way I want?" she asks.

"Sure," I say, "but what about, you know."

"I broke up with my boyfriend, but I haven't slept with anybody else since," she says. "I want to stay true to him."

"You broke up? And you want to stay true?"

She nods.

"Don't you think you should've told me that before we left?"

("Of course, not," she doesn't say. "Then you wouldn't have come on the trip.")

"Why?" she asks. "I just expected to go out to California with you and have a good time."

"What about all that romantic stuff? The motels? The nude beaches?"

"I didn't say any of that stuff," she says.

"I did!" I say, "and you didn't say no. Besides, isn't sex part of a good time?"

"It doesn't have to be," she says. "I just want to do what we always do. Without the sex. But for you, it's only sex."

"It's not *only* sex," I tell her. "Beer isn't *only* alcohol. Coffee isn't *only* caffeine. Cream cheese isn't *only* fat. But you need those things. What good is a romantic trip to little out-of-the-way motels if all we do is look at the parking lot?"

She shakes her head.

"Haven't we had sex every other time we've been together? Every other trip?" I ask. "Didn't you say that your boyfriend complained about *sharing you* and you told him you wanted to be free?"

"Sure, but that was two years ago," she answers. "I'm older now."

"You're 21!" I yell at her.

"I know," she says, "but I'm over all that

Columns

sex stuff."

Fast-forward to L.A. We're making our plans to split up. Tonight, as a kind of a farewell, we hit the street to go out in a blaze of drunkenness. I forget the name of the bar, but it's where John Belushi died. Somehow, that seems right.

"I'll have a Guinness," I tell the bartender.

"I'll have one too," says M. "Plus a shot of Cuervo."

Tequila with a beer chaser...Hmmm.

I finish my beer. "I'll have another one," I say, slamming down the empty glass.

"Me too," says M.

"Another shot, too?" asks the bartender.

M nods, once.

After we finish, she gets up to walk to the ladies' room. She weaves along the floor to the john.

A few minutes later, she weaves back.

"Let's go," she says. Actually, she says, "Wetshgah!"

As we walk back to where we're staying, M leans against me. I stiffen. She takes hold of my hand, intertwining her fingers with mine. I stiffen more.

"Of course," I think, "the booze. It shows who you *really* are."

When we get back to the apartment, our hostess is gone. It's as if she knew. I don't say anything. I just strip to my smiley-faced underpants (thanks again Kesha!) and lie in bed. Sure enough. It's not long before a topless M climbs in with me, facing away, but pulling my hand around her waist.

I move upward, stroking a nipple to hardness. I press my body against hers. Nuzzling my pencil toward her sharpener. I raise to lick the back of her ear.

"Oooooaaargggblaaagh!"

M throws up. Big projectile vomit. All over herself. The bed, Everything. Huge chunks of California Mexican. Dribbling down her chin, onto the bed, onto the floor. Kidney beans, lettuce strips, garlic toast. All half-processed and there for inspection. Green and brown in a thick white sauce. I push M. She rolls off the couch, sound asleep with her cheek in the vomit puddle.

I leave for San Diego the next day. She stays with her uncle in LA.

So M joins the list of formers. Girls who've fucked me for adventure. Who've gone for the excitement, the rooftop screws, the three to a bed, the seeing themselves in print. Then, they meet *Mister Right* and settle down to a life in the burbs.

Or they discover their inner-lesbian and then give it free range with some professor of feminism.

M joins the boys who've explored their homosexuality. Who've fucked me, given their blowjobs, had a good time, and then gone back to their girlfriends with a *whew! That's out of my system.*

I am the adventure. I'm the thrill, the challenge, the game. Then it's over. They become adults and have *serious* relationships.

Every once in a while, someone comes back for a fix. A few old timers want to feel like they did all those years ago. Like V from Finland.

A Southern *rock critic* sends me his missives every once in a while.

"I really like your writing style," he tells me. "I like the way you start with a story or two. At first it seems like there's no purpose to it all. Then you connect everything up to make some big point. I steal from that style all the time."

Okay, so what's the point this time?

Well, what is it, like me, that people enjoy in their teens and then grow out of? What is it that people do to express their wildness before turning into stable clones of the day-to-day world? What is it that a few adults, longing for the old days, return to again and again? What brings them back to when they were rebels and adventurous? What is it that comes up when you're drunk, when your inhibitions are down, right before you puke?

Easy answer: ***punk rock***. Outgrown, but remembered by some, with love. Ah, those were the days.

So what's the point?

The point is that I'm the one who is the expression of defiance. I'm the one that the teens go for until they grow up. I'm the excursion, the rebellion. I'm the one they come back to when they think about what could have been. I AM punk rock. That's what.

ENDNOTES: [*Visitors to my Website: www.mykelboard.com or subscribers (e-mail to: god@mykelboard.com) will receive a few extra endnotes. There are just too many to keep up with.*]

—> Special thanks to Mel's in L.A. who put up with all this nonsense. She gets ten punk points for letting M crawl into bed with *her.* When she wanted to get away from me.

—>Band to watch out for: *The Streetwalkin' Cheetahs.* I saw 'em in San Diego with the NEW BOMB TURKS and ZEKE. They were a great surprise. With energy to spare and NO pretension. Wowie!

—>*Is that a taco in your pocket? dept:* A female on the Bisexual List posted some reasons why girls have it easier than boys (To subscribe to that list, send a SUBSCRIBE e-mail message to: listserv@brownvm.brown.edu). Among those reasons:

** We got off the Titanic first.*

** We never ejaculate prematurely.*

** When we buy a vibrator, it is glamorous. When men buy a blow-up doll, it's pathetic.*

** We don't have to get our strength up between sessions, and it's much easier for us to get "some" in the first place.*

** We can get off with teenagers without being called dirty old perverts.*

** Our boyfriend's clothes make us look elfin and gorgeous. Guys look like complete idiots in ours.*

** We can be groupies. Male groupies are stalkers.*

**Men die earlier, so we get to cash in on the life insurance.*

—>*Is that a broken piece of chalk in your pocket? dept:* Rat, who does the Furious George Web site, sent me the following news story:

NEW YORK (Reuters) - A Canadian tourist who claims that his penis was crushed by a faulty toilet seat at a Starbucks restaurant has sued for $1.5 million.

"Our client, Edward Skwarek, was in a seated position on the toilet when he turned to retrieve the toilet paper in back of the seat when the seat shifted, causing his penis to be caught and crushed between the seat and the bowl," said Richard Robbins, the lawyer for Skwarek, 37, of Toronto.

The suit, filed Nov. 26 in Manhattan Supreme Court, alleges the coffeehouse was careless in "allowing a defective toilet seat to remain open... causing a hazardous and unsafe condition ... in its public restrooms."

A million and a half? Not nearly enough, I say

Okay, fine you want to go to war, huh, Mike Joyce? If you missed out on the last two months of columns, I was out hunting for poon taang and let Mike write them for me. What does he do? He makes fun of me. Well, if that's how it's going to be then I should let the readers know a few things about Mike Joyce.

Okay, first off, yes, I got dumped. Ha ha ha. I'd say something about Mike being dumped before but as long as I've known Mike (six years) he's never had a girlfriend. Unless you count the Internet ones. (Read on!)

ASIAN FETISH!!!!!

Mike Joyce is a creepy white guy with an Asian fetish. He likes any Asian girl he sees, but mainly ones that look like they're twelve-years-old. How creepy is that? And what a generic fetish for a white guy. "Ooh, I'm into girls from the magical land of ASIA! They're so EXOTIC!" PERVERT! It'd be one thing if Mike was into a variety of girls or maybe just Asian ones who are good looking, but he's into all of them and nothing but them. Well, that's probably nothing compared to the pervo punks that work for *MRR*. You dirty fat slobs probably are all "Oh, I'm into eating raw meat off girls' farts."

Okay, when Mike isn't chasing Asian girls around, chances are he's chasing girls around that he met on the Internet. Last month when Mike did his half assed "well John will probably mention these things about me" in a pathetic way to avoid me writing this column, he actually mentioned that he has "Internet friends". Wow. I mean I wasn't even going to go there. I wouldn't have brought that up because I thought it would be too embarrassing for him. But he brought it up, so I must mention that the other day when we were jogging, Mike said "Yeah, there's three girls I met on the Internet that I could have sex with." BROKE ASS! BROKE ASS! I think being into Asian girls is better than being into computer girls.

The sheets on Mike's bed are filthy. They're stained and are almost a piss color. No wonder Mike never gets laid! One time a girl and I confronted Mike about this (notice I had a girl with me and not a cyber girl) and we

NEW RELEASES !!!
RECORD OF THE YEAR !

THE SHIFTERS
SHATTERED

12 SONG CD

FINALLY IT IS HERE. AFTER 2 HIGHLY PRAISED 7"S COMES THE LONG AWAITED DEBUT AND FINAL FULL-LENGTH BY THE SHIFTERS. 12 BRAND NEW HITS. SERIOUS CONTENDER FOR RECORD OF THE YEAR. LIMITED TO 1000... $9.00 PPD

TRUST FUND BABIES

UP TO NO GOOD 3 SONG 7"

THE FIRST PRESSING SOLD OUT LIKE HOT CAKES, NOW HERES YOUR LAST CHANCE. HEAR THE BEST SF BAND SINCE THE SHIFTERS. LIMITED TO 300 COPIES WITH A DIFFERENT COVER THAN THE FIRST PRESSING.. $4.00 PPD

THE BODIES

ADDICTED TO YOU 6 SONG CD/EP

FIRST RELEASE AFTER THIER DEBUT LP ON TKO RECORDS. 6 NEW SONGS. LESS THAN 100 LEFT, SO YOU BETTER HURRY... $7.00 PPD

THE BODIES

FIREPOWER... 6 SONG 12" EP

ITS FINALLY HERE!! THE SONGS THAT INSPIRED CERTAIN MRR COLUMNISTS TO WRITE MEAN THINGS ABOUT THE BAND. 6 NEW SONGS IN THE STANDARD BODIES STYLE COMPLETE W/"MINDLESS" LYRICS. THE BODIES BEST SONGS YET!!! RELEASED ON VULTURE ROCK RECORDS. LIMITED TO 1200 COPIES, FIRST 200 ON RED VINYL.... $10.00 PPD

RADIO RECORDS PO BOX 1452 SONOMA, CA 95476

ALL WORLD ORDERS ADD $1.00
ALL ORDERS GET A FREE BUTTON
GET ALL 4 OF THE ABOVE FOR $25
www2.vom.com/~radio77/index.htm

19 CALIFORNIA 77
RADIO
RECORDS

mail order singles

leShok
"so what"
"dna" &
the ef split

action league
"clear view"
only 300pressed

1m 6onna 5tab 4ou
"the slide"

$3 if you want one

noghost, nozombie,
1654, treadwell,
leshok, sps,
www.bullfite.com

tiger suit records
po box 15482 long beach
california 90815

Super Pezhead Records

SPR01 "Welcome To Camp Mohawk" CD Comp. $7.00ppd. w/ Bruce Lee Band, Ben Grim, The Picts, Age 9 Fun Size, Cousin Oliver, Riverfenix, Jeffries Fan Club and more! 16 Bands 26 songs and 70 minutes of Punk, ska and emo music.

Also: **The Picts** "F.O.P" 7" $3.50 ppd.

5 straight up punk rock songs. MRR said: "Kick-ass DIY punk from, of all places, Louisiana. Singer spouts off in snotty voice while band plays three chord punk with a late-seventies new wave thingie to it. "F.O.P." and "Football" two standout tracks, have lyrics reminiscent of Jello. I enjoyed this. (CW)"

Send cash or moneyorders made out to Adam

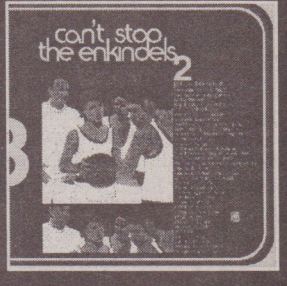
To: Super Pezhead Records
P.O.Box 588, Friendswood, TX 77549

Also, check out the web page for other punk stuff for sale.

WWW.DISTRO.4MG.COM
Boris The Sprinkler/Moral Crux 7" $4.00 ppd.
Rats In The Hallway Zine #14 w/CD $3.50 ppd

NEW INITIAL

THE JAZZ JUNE
THE MEDICINE
PRODUCED BY J. ROBBINS
11-SONG COMPACT DISC
$10.00



THE ENKINDELS
CAN'T STOP THE ENKINDELS
PRODUCED BY ED ROSE
10-SONG COMPACT DISC
$10.00

ELLIOTT
IF THEY DO
2-SONG 7" / 6-SONG CD
$4.00 / $8.00

SILENT MAJORITY
YOU WOULD LOVE TO KNOW
5-SONG COMPACT DISC
$8.00

KING FOR A DAY
BEFORE I GO
10-SONG COMPACT DISC
$10.00

Initial Records
INITIAL RECORDS • PO BOX 17131 • LOUISVILLE KY 40217 USA
TEL 502.499.PUNK • FAX 502.499.7879 • WWW.INITIALRECORDS.COM
SEND $2 FOR 80 PAGE CATALOG AND 25 BAND CD SAMPLER

THE DEGENERICS

GENERICA- LP / CD

THE LONG AWAITED FULL LENGTH BY ONE OF NEW JERSEY'S FINEST HARDCORE PUNK BANDS. THIS IS UNLIKE ANYTHING YOU'VE EVER HEARD! THEY COMBINE ELEMENTS OF HARDCORE, PUNK, THRASH, REGGAE, SURF, AND CROSSOVER IN A HYRBID OF SOCIAL, POLITICAL, AND PERSONAL FURY. TRULY FUCKING AMAZING AND INSPIRATIONAL!! LP AVAILABLE ON COLORED VINYL FOR DIRECT MAILORDER ONLY!

BORN DEAD ICONS

WORK LP / CD

11 SONGS OF UGLY FUCKING HARDCORE FROM MONTREAL, CANADA THAT'S BEEN COMPARED TO AMEBIX AND HIS HERO IS GONE. THIS LP CONTAINS THEIR DEBUT 7" RE-RECORDED FOR THE KIDS AND SEVEN MORE NEWLY RECORDED TRACKS NEVER BEFORE RELEASED ON VINYL OR CD. THEY WILL BE TOURING EUROPE THIS FALL WITH FROM ASHES RISE SO BE ON THE LOOK OUT. COLORED WAX FOR MAILORDER ONLY!

DEAD NATION

DEAD END LP / CD

THE SOON-TO-BE-CLASSIC FULL LENGTH FROM THE NOW DEFUNCT NEW JERSEY THRASH ATTACK THAT HAS TURNED SO MANY HEADS. 20 SONGS IN UNDER 20 MINUTES, THIS IS HARDCORE PUNK THE WAY IT WAS MEANT TO BE -- ENERGETIC, ANGRY, AND FAST! IN THE SAME SCHOOL AS EARLY D.R.I., BLACK FLAG, AND JERRY'S KIDS BUT SO FUCKING SICK THAT IT STANDS ON IT'S OWN. BELIEVE THE HYPE. ONLY A FEW COPIES LEFT OF THE FIRST PRESSING.

PARADE OF THE LIFELESS

THE ANATOMY OF PEOPLE'S BONDAGE CD

SICK, INOVATIVE DEATH GRIND FROM BUFFALO, NY. THE BRUTALITY AND SKILL OF CRYPTOPSY OR ASSUCK SPICED UP WITH ACOUSTIC INTERLUDES, JAZZ BREAKDOWNS, WIND CHIMES, AND A STRAIGHT FACED (WELL SORTA) JIMI HENDRIX COVER. THE TALENT AND CREATIVITY ON THIS RECORD IS FUCKING AMAZING! FOR THE RECORD, THEY ARE EX-AVULSION. OUT IN AUGUST.

ALSO AVAILABLE:

KONTORTION - S/T 6-SONG EP. FOUNDATION - FEAR OF LIFE 4 SONG EP. UNDER PRIVILEGED NATION - ...FOR WE ARE MANY 5-SONG 12" EP. SOLIDARITY - A BENEFIT FOR ABC NO RIO - 36 BAND COMPILATION CD

LAST DEAD NATION 7" COMING SOON!

LPs / 12"s / CDs - $8 ppd US / $10 ppd WORLD 7"s - $3 ppd. US / $5 ppd. WORLD

MAKE PAYMENT TO "J. COLLINS" NOT DEADALIVE. SEND $1 FOR A CATALOG OF ALL THE STUFF WE GOT. LABELS GET IN TOUCH DIRECTLY FOR TRADE. STORES / DISTROS WE ARE DISTRIBUTED BY I.M.D. (orders@imusicd.com)

WWW.DEADALIVERECORDS.COM

PUNKS IS HIPPIES.

DEADALIVE

POST OFFICE BOX 97 CALDWELL NJ 07006 USA

Rock'n'RollATTACK!

the MACGILLICUDDYS
"Fargo Strut" 7"

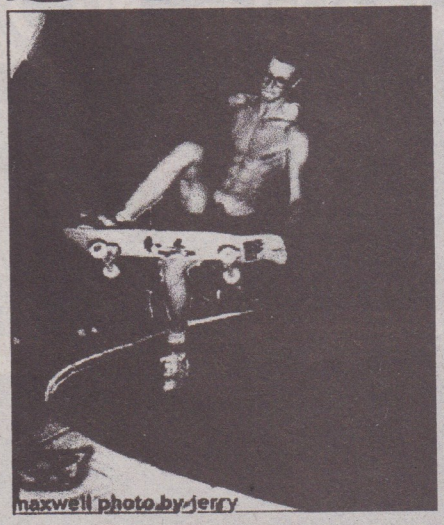
puts the U.S.A back on the R'n'R map

the DIALTONES
"Double A-Side" 7" *first American release from Sweden's best!!!!*

NOW OR NEVER RECORDS
1615 Sixth St. NE #2
Minneapolis, MN 55413
now_or_never_rnr@hotmail.com

Scum inc.

clothing for low life individuals



$5.00 for catalog and stickers payable to Pleasure & Pain
425 Northampton St.
Easton, PA 18042

scuminc.com

1.888 PHAWK UU

have you seen the **El-Destructo CD?**

wait till you hear it!

EL DESTRUCTO

on tour now

spreading lyrical terrorism in a town near you

for info phone 610.252.7316

download free mp3- **eldestructo.com**

© 1999 GIGGLE PATCH RECORDS

crawlspace records
presents
killfest 2000
2 nights of extreme musical mayhem
in southern california

september 1 2000
starring
dystopia
gehenna
enewetak
le shok
cattle decapitation
at
chain reaction
anaheim ca
www.allages.com

september 2 2000
starring
phobia
the locust
hirax all original members
treadwell
lack of interest
16
at the
showcase theatre
corona ca
www.showcasetheatre.com

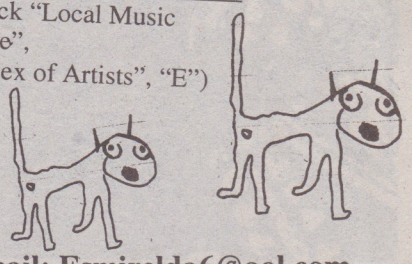
each show is $8 and doors are at 6:30
info at www.crawlspacerecords.com

Esmirelda
The new CD
'Purse Severe' is here !

Featuring such charming songs as:
"Teenage Romance Makes Me Sick",
and "Hermaphrodite"

Here's what The Washington City Paper had to say about this **Billboard Award** winning artists:
*"It's clear that **ESMIRELDA** is unafraid to grab life by the short hairs & give it a swirlee. And we're all better for it."*

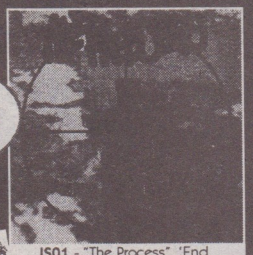
www.localmusicstore.com
(Click "Local Music Store",
"Index of Artists", "E")



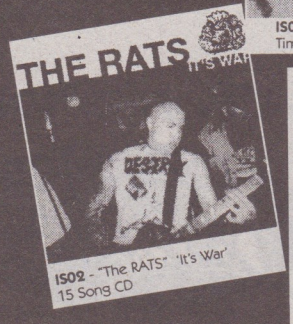
email: Esmirelda6@aol.com

INDUSTRIAL STRENGTH RECORDS

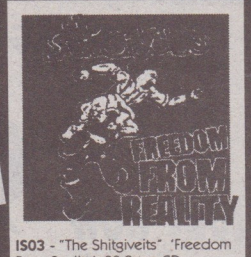
Distributed by Choke and Revelation



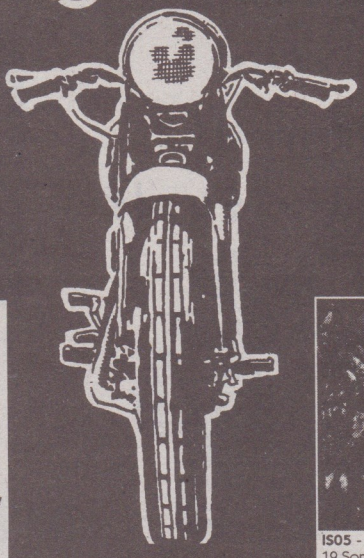
IS01 - "The Process" 'End Times' 17 Song CD



IS02 - "The RATS" 'It's War' 15 Song CD



IS03 - "The Shitgiveits" 'Freedom From Reality' 22 Song CD



IS04 - "Welcome to the Bay" 31 Band Compilation CD

IS05 - "Oppressed Logic" 19 Song CD

IS006 - "Doomsday Device" 'Family Pride' 12 Song CD

IS08 - "Cell Block 5" 'King of Crowns' 11 Song CD

SPECIAL!
Pick 6 CD's
for $36 ppd

INDUSTRIAL STRENGTH RECORDS
2524 REGATTA BLVD. RICHMOND CA 94804
WWW.INDUSTRIALSTRENGTHREC.COM
1-800-339-5725 EXT. 112

All CD's
$9 ppd US
$10 ppd World

IMPOSSIBLE DREAMER

a punk/hardcore zine

1 year on the trail of the punk icons

Bands at top: 10X8 photos/gig reviews

Bands at bottom: written pieces only

A lot of Blondie!

120 A4 sides

$4 + 9 I.R.C (Air mail:4-6 days)
4 I.R.C (Surface mail:4-5 weeks)

Europe - $4 + 5 I.R.C
Uk - £2.50 and £1 in stamps

George Bean
141 Narborough Road
Leicester
Le3 opb
England

Living Vicariously Through Michael Dean

CD+ from singer in

BOMB

www.kittyfeet.com

Malachai 7" hand-screened cover. Secession Movement 7" on shiny blue vinyl

7"= 4.50 ppd
CD=$8 ppd
Direct Hit Records
P.O. Box 58
San Francisco, CA
94104-0058
Toll Free 1-888-293-8743

REVENGE RECORDS PRESENTS: THE STARVATIONS

"A Blackout To Remember" debut 12 song CD! Only $8ppd.

Still available from REVENGE:
THE BELLRAYS, "Good Thing" 7"
THE STARVATIONS/THROWRAG split 7" both only $3ppd

Check out THE STARVATIONS "Church of the Doublecross" 7" on Perfect 36 Records.

Taking their name from the desperate feeling of their music, THE STARVATIONS give you an equally original brand of blues-damaged death country with enough punk-rock abandon to keep that bridge between generation gaps "For suicides only". From the upbeat, "Church of the Doublecross" to Nick Cave/Gun Club depressions of "Ringfinger" and "Queen Bee's Lament", their debut full-length CD, "A Blackout To Remember" is the perfect soundtrack for those long nights drinking alone, thinking bad, bad thoughts. Layered with weeping slide-guitar, manic vocals, and on one song, an accordian, this album rises above all the latest '77 "rock n' roll" dime-a-dozen bands that seem to be over saturating the market these days. With songs touching on such universal subjects as bad women,drinking, betrayal, revenge, and this nightmare of a life, THE STARVATIONS, "A Blackout To Remember" is bound to become an instant classic.

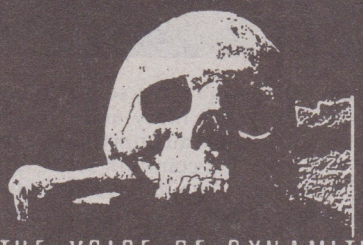
"To put it so even the most clueless motherfuck can understand, THE STARVATIONS fucking rule! A lot of bands try this approach to music only to fall flat on their asses, but this band succeeds where so many others fail because a) they know how to write good, catchy songs and b) they keep things raw and full of attitude. Great!"-MAXIMUMROCKNROLL

Only eight dollars PPD(cash or money order to Gabriel Hart) from:
REVENGE RECORDS
423 Bryson Springs,
Costa Mesa, CA 92627

DISTRIBUTED THRU DISGRUNTLED
(213)736-9393

OUT NOW! AND IN PUNK FUCKING RECORD STORES EVERYWHERE.

MIND CONTROL



THE VOICE OF DYNAMITE
THROUGH THE MOUTHS OF GUNS

HOLY SHIT! NEW PUNK KILLER FROM THE BEST FUCKING PUNK BAND IN THE WORLD. HARDER, CATCHIER, AND FASTER THAN EVER. KIDS GO NUTS!!!

VINYL ONLY REPRESS OF THIS CLASSIC SCANDI INFLUENCED MONSTER FEATURING KELLY. CULT BAND BUY NOW GONE SOON

MASSKONTROLL

"Will You Ever Learn?"

GREAT INTERNATIONAL DOUBLE LP COMP WITH LOS CRUDOS, DEFIANCE, AND 26 JUST AS GOOD. 2LP($12/$15), CD($10/$13)

ALSO: DEFIANCE "NO FUTURE NO HOPE" ON CD!, WARCOLLAPSE ON CD!

SOONISH:
SPAZM 151 LP
FORCA MACABRA LP
RELIGIOUS WAR LP
NEW OI POLLOI LP
NEW AXIOM LP
COMP. BENEFIT FOR SKULD
PUNK FUCKING ROCK.

STORES AND WHOLESALE
CONTACT:
Independent Music Distribution
12031 REGENTVIEW AVE. 2ND FLOOR
DOWNEY, CALIFORNIA 90241
INFO@IMUSICD.COM

MAILORDER ONLY:
$9 LP/PPD $10 CD/PPD
$12 LP/WORLD SURF. $13 CD/WORLD SURF.

BOTTLENEKK/BLACKENED/EBULLITION

told him girls won't have sex with him because his sheets are filthy and clean sheets gets you laid. He got all angry and defensive about it. That's just common sense, though. "Hey, would you like to have sex with me? What? You'd rather do it on the ground outside? What? You'd rather do it cyberly?"

Okay, Mike also made fun of the music I listen to. Hmm, what does Mike listen to? He listens to nature relaxation tapes and audio tapes of himself masturbating.

Mike spends a lot of time naked. He takes 40-minute-long showers, then walks into his bedroom and sits on his dirty bed naked with a towel over his crotch. Then he spends an hour naked. But he doesn't jack off or anything. He just kind of looks in the mirror in his room and explores his body. Touching, exploring, learning about himself. He likes to look at his freckles. He's covered with them. Sometimes he jumps rope in the living room. This splatters the ceiling and the walls with freckles. He calls this "getting up" or "tagging" because he's a graffiti taggist. When he wakes up the morning and he's slept on his side, all the freckles move to the side facing his bed so when he wakes up he has to push all the freckles back in place with a fork.

Mike also likes to lie about where he's from. The first time I met him he told me he was from Eugene, Oregon. Then a few days later he starts telling people he's from Portland. Now he tells people he was born in Philly and he moved to Portland. Look, I'm from fucking Modesto. I'm not gonna lie. But why lie about Eugene? I'm sure it's a great town. Isn't that where you met Arturo? One time a hermaphrodite hobo in a tank top hit on Mike down by the train tracks in Eugene and kept saying in a whispery voice, "Uno momento, Michael. Michael, is it time to have sex?" Mike wouldn't have sex with her, though. Know why? Because when he met her on the Internet (her Internet name was daughterjudy, and she knew him as asianlover69), she said she was really hot and not a homeless person with several sets of genitals.

Okay, what else can I say about Mike? Oh, he's a rapist. Well, his dick is at least. Mike's dick likes to rape his hand. "No, I don't want it," Mike's hand says. "Oh yes you do!" says Mike's uncircumcised penis. Oh, Mike's dick is also an "innie." Mike's diet: eggs and peanut butter.

Mike also has lots of little boobs running down his chest. At night he lies in the alley behind out apartment and lets neighborhood kittens come get milk from him. "Look at me! I'm Garfield! Come suckle my teets!"

I just went into Mike's bedroom. He has some Simpsons action figures. I would have no problem with this except for the fact that he won't take them out of their packages. He has the toys in their original packages up on the wall. That's so geeky! I hate that! If you buy a toy, take it out of the box and play with it! Don't just leave it in the box because of its collectors value. Oh yeah, it'll be worth something someday! And you can take it to the comic book store and sell it! Speaking of geeky comic book things, Mike is really into Dungeons and Dragons. I actually think this is cool. The one cool thing about Mike Joyce is that he likes D&D.

One last thing. Mike works for Dreamworks. He's a filing clerk. He files things all day long. Then he comes home and eats eggs. FART!

THE END

Oh yeah my fruity band The Count just put out our record. It's an eight-song 7". I play the bass. Everyone in the band but me wears clothes that are too tight. I wrote the titles for the two best songs on the album, "paychecks and sex" and "the count goes shopping." Send $3 to P.O. Box 1161, Claremont Ca. 91711.

Send Mike and John mail to: 4446 Finley Ave #201 Los Angeles, CA 90027. mailto:johnr@whisky agogo.com., asianlover69 @mikejoyce.com

About five bands sent in CD demos without any contact information. Looks like they all came from the same promotional department, so quit sending me your shit without addresses that aren't even DIY. This is not an industry magazine. Anyway...

ABSENCE play a quirky mix of musical styles in the muscle car metal realm of yesterday and today. The vocals move from gravelly to rapping to FM radio. ($10, eleven songs, clean production, lyric sheet. PO Box 5983, Saginaw, MI 48603.)

COOMEERS EXPLOSION are lo-fi and choppy, with simple music and snotty vocals. The tempo has occasional moments of dirge, but mostly these songs are the definition of dancable. (Eleven songs, decent production, lyric sheet. PO Box 12125, Berkeley, CA 94712.)

EBS have more of a guitar presence than JCHURCH, and the vocals are like a more nasally Lance Hahn or early NOFX, but this is definitely cut from that pop-punk style template. (145 Gibson Road, Goshen NY 10924.)

EYESPY remind me of what it would be like to listen to the DEAD KENNEDYS without Jello involved. When there is a singer it's still pretty incidental to the music, but sounds like Guy Picciotto. ($3ppd for the tape, $6 ppd for the CD. Eight songs, good production, no lyric sheet. PO Box 30023, Rochester, NY 14603.)

THE FUCKSHITUPS. Yes. Spastic and thrashy, with the perfect parts to throw your fist in the air. ("Teenage riot/beating up our parents," too bad this isn't the family issue!) Think CHICKENHEAD or Recess Records without the polish, more teeth than FYP. (Seven songs, good production, lyric sheet. 170 E. 6th St. #873 Claremont, CA 91711.)

THE HOLY WHORES play self-described godless church core, which is two vocal, super-fast, funny hardcore ("this town is full of nazis/it's time to take some ex lax/take a shit on a nazi's head"). The throaty vocal guy sounds like he's blowing into the mic a lot to make the songs even darker and the spazzy vocal guy has great style. The music is really fast, buzzy guitars, sometimes giving the band a break with a slower middle part, but it never lasts very long. (FREE, but send postage, punk! 23 songs, okay production, lyric sheet. 11161 S. Trumbull, Chicago, IL 60655.)

THE: IN: SECURITY: CAMERA recorded this live demo that has so much spirit! It's got spazzy vocals like the CRUCIFUCKS style, but this guy's vocals are much more a part of the music, which is crazy-crashing parts and slower parts that just seem to be introductions to freaking out. (FREE demo, but send postage: $1.32 in ground mail, $2 overseas. 7 songs, decent production, lyric sheet. 1222 N. University, Peoria, IL 61606.)

THE MANDATE OF HEAVEN is a four-track project of songs that are mostly slow and have SONIC YOUTH vocals. You know that crooning, whining combination. Sometimes the songs get even slower. One guy does it all. (13 songs, good production, no lyric sheet. PO Box 7204, Syracuse, NY, 13210.)

MANHUNT has a plodding tempo that works well with the vocals, which are just sort of story-telling, talking vocals. Emo, with thick and chunky music, sometimes with background-screaming boy vocals. (Four songs, good production, lyric sheet. 309 Hill Rd., Green Lane, PA 18054.)

MURDERSHIFT has a pretty consistent "mosh part" tempo with screaming and snotty, pissed-off vocals. This band belongs on a very small records comp. ($4ppd. songs, production, no lyric sheet. 2122 W. Monona Dr. Phoenix, AZ 85027.)

RECIDIVAMENTE is an eighteen-band compilation tape for Silvestre, which I think is a collective who are mostly known for their radical environmental paper. Four of the collective members are on trial for something and this is a benefit. It's a good tape. It flows really well, with bands on the first side being firmly rooted in pop punk. MEAT FOR DOGS has really cool harmonies, CORNFLAKE FREAKS play a ska-punk combination, but throw in a kazoo. Actually, lots of these songs have a ska influence. The second side has more of a thrashy, faster sound holding it together, with speedy, fun hardcore by THE SICKOIDS, guttural echo-chamber vocals over a simple fast music bed by STERMINIO, and crusty mayhem by DELIKULUM and CMSD. (pay no more than $2.50, 5.000lire, 5 DM, 17 FF, but you should throw in some postage money. 31 songs, good and consistent production, lyric booklet. Ivano Invernizzi, CP38, 26826 Secugnago (LO) Italy.)

SHOT TO THE CURB are from the tougher school of pop punk. If you could combine Jesse Michaels, Lint, and a smidge of Jeff Ott's voices in a machine, it would probably come out sounding like this guy, though it's not forced. ($6, five songs, good production, lyric sheet. 604 Heather Lane, Severvile, TN 37876.)

SLAPPY play East Bay pop punk from

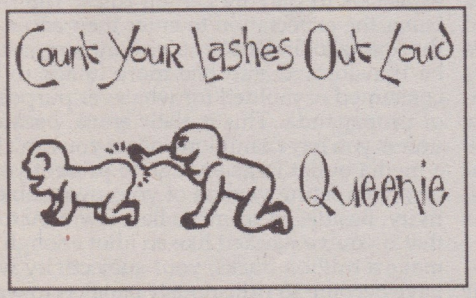
Columns

right around the time GREEN DAY got their hands on it. Includes REPLACEMENTS and RAMONES covers. (Six songs, good production, lyric sheet. PO Box 2223, Edison, NJ 08818.)

VENT THE SPEW, VOL. ONE is a collection of Ohio bands from 1993 - 1999. In general, it's pretty rockin, especially PET U.F.O. (my favorite song on this, she's got such a great voice!), the ECONOTHUGS, and MISSING GIRLS. Mid-tempo and a little faster, with melodic, yelling vocals for a very general generalization. It's hard to review comps and give a complete picture. Varying from the theme, MY WHITE BREAD MOM plays fast, more obviously punk than the other bands (MOTARDS style), the HARRY PATT BAND does more of a country influenced thing and JASON DRENIK plays acoustic and has silly backup vocals. (22 songs, good production, no lyric sheet. 148 W.Webber Rd., Columbus, OH, 43202.)

THE WASABI LOBOTOMY sounds raw, with roots firmly in the rock'n'roll realm, sort of like THE NECROS, with an early 80s melodic punk feel in almost every song. Their picture shows a smoke machine and they also love a cover song. (Eight songs, good production, no lyric sheet. 1728 Kilburn Ave., Saskatoon, Saskatchewan, S7M-0K2, Canada.)

Now for a little ranting. The demo review column is to describe how these tapes and CDs sound, not to pass judgment. It's not like you're going to run across any of these tapes in your local kick-ass record store. If you're interested, you need to get off the couch and order them yourself. So who cares what funny anecdotes I have about the bands. My cutesy stories are a waste of space. Besides, why would you be more inclined to check out a band just because something funny or weird happened to me in relation to them? That's when I start writing reviews about my life, not about these tapes. Don't hold your breath for that one. Secondly, yes, I do listen to tapes all the way through. Please bitch about me to your roommates. That's what they're there for. If you bitch to me, then my roommates have to hear about it and they don't care. Anyway, send stuff: PO Box 1113, Portland, OR 97207. Special thanks to Jeff S. and Newlywed Doug for adjective help this month.



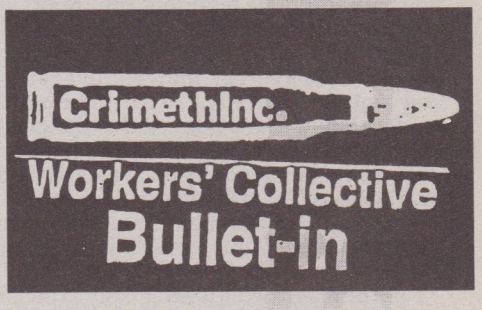
So I was looking at my cunt the other day and marveled at how something that looks so perfect could be so out of whack. Actually, it's my cervix that's fucked up, but I didn't want to get all technical this early in the column. Though I must admit, I've put over 100,000 miles on this puppy and she still looks brand new. We're talking the Toyota Camry of pussies, so I do everything I can to make sure she purrs like a kitten. And believe me, it seems like I've done it all. Fighting cervical cancer with the intent of keeping one's cervix seems to be an anomaly in Western medicine. Sure, hundreds of women have had their entire uteruses (uteri?) removed, but I'm 28. I'd like to keep my options open, thank you. What girl doesn't? So I've researched and tried almost every allopathic, traditional, alternative, homeopathic, surgical, industrial and astrological treatment available. Which means that lately, I've had to be a little celibate. And yes, it is as horrible as it sounds. You know, you hear all them yogis yapping about how celibacy can be a means of finding true inner peace. Well, I already know where my inner piece is, and it just wants to get fucked. But then again, it's my fault for listening to some geezer who spends the entire day sitting on the floor in his underpants. I tried to squeeze out some semblance of spirituality from my forced celibacy, but it wasn't happening. Cuz in reality, nothing has ever brought me closer to enlightenment than orgasm. Not every orgasm, of course. If that were the case, then I'd be the Buddha. But I have had some that were so miraculous, I swear I saw the face of Jesus Christ illuminating from my pillowcase. Or was that Shawn Cassidy? Either way, the point I'm trying to make is that sex is divine, in every sense of the word. And when done right, sex can bring you such inner peace, you'll probably just pass out right then and there.

Without sex, I seem to have so much more time on my hands. *How many minutes are there in an hour, anyway?* And the distinction between day and night doesn't seem all that important. Day: sleep; night: more sleep. No sex, no fun, no need to get dressed and leave the house anymore. Ever. Since I no longer go to play parties or have any desire to date without the possibility of sex, I've taken to moping around the house in my pajamas, eating fruit loops and singing old Flipper songs. *Ohh, so not pretty.* Unable to tolerate my new lifestyle any further, my partner has taken it upon himself to help me find other means of entertainment. We've gone to museums, gardens, gazebos, the zoo; attempted mountain climbing, spinning classes, wine-making; went on mural walks; finger painted; took classes on composting and book binding; learned Swahili; latch-hooked; and attended a real live taping of the Antiques Roadshow. But at the end of the week, only two things came remotely close to cheering me up: poker and baseball.

Now it wasn't my intention to become a real manly man. But if you're a gambling person by nature, like I am, playing poker is the only way to go. And when I say poker, I mean Texas Hold'em, the granddaddy of them all. As for baseball, men in tight pants tossing balls, gloving balls and hitting the shit out of balls sounds about as close to a play party as I'll get these days. Plus, I believe in rooting for the underdog, especially if they deserve to win.

Speaking of rooting, getting regular pap smears is the best way to detect changes to cells in the squamo-columnar junction of your cervix. *Sorry boys, only women need smear.* The earlier you detect any change, the easier it is to treat. And you want it to be as easy as possible, believe me. But just 'cuz I'm out of commission, doesn't necessarily mean you can't get fucked by Queenie. I'm happy to report that Good Vibrations *(1210 Valencia Street in San Francisco and 2504 San Pablo Ave in Berkeley. For those outside the Bay Area, browse their online catalog at www.goodvibes.com)* has added a brand new dildo to their collection named none other than, you guessed it, Queenie. Described as "not just another pretty face, with 6 1/4" in length and 1 1/2" in breadth. Fun, funky and vibrant, she's non-representational, has silky-smooth curves and is safe for anal use." The similarities are uncanny. Even I can't tell the difference.

Anyway, go out and get yourself checked out and tested. And that includes getting tested for HIV. I know it's not the funnest thing to do. Or the easiest. But if you're at all sexually active, it's gotta be done. I've heard every excuse, but there ain't a single one that's good enough. Regardless of the outcome, I guarantee knowing will put your mind at ease. The first time I got tested was the worst. The Berkeley Free Clinic was so overwhelmed that the HIV tests were on a first come, first serve basis. Imagine having to camp out for a place in line at a free clinic! If you're lucky enough to get in, you still have to wait and wait and wait 'til they finally call your number. All the while, they're passing out literature with disheartening facts and grave statistics and showing horrible videos of people who have just found out they have HIV. Like you weren't already nervous enough. As I sat in that sterile-looking but-not-so-clean-feeling waiting room with 30 other fidgety people, I heard the video say that one out of every 30 people have come into contact with HIV. *One out of 30!* Instinctively, I looked around the room and saw that out of the 30 of us, there were definitely some sketchy as fuck people. Hell of a lot more sketchier than me, anyway. A profound feeling of joy and relief washed over me as I stood up and yelled at a particularly viral-looking guy, *"You're definitely the one! It's you! It's you! Thank god you're here 'cuz you're way more likely to have it than any of us!"* Probably not the most altruistic thing to do, but I'm pretty sure it did a great deal to comfort at least 29 people in that room. Thankfully, it gets easier every time. So get it done and we'll take it from there. Live healthy and play hard...



The Temptation of Mass Media:

Ah... the temptation of the mass media – You are marching down a city street in solidarity with hundreds of fellow activists, the riot police are at the bottom of the hill

Columns

waiting for you. You are all chanting in solidarity. Your hearts beat quickly. What could be more important than for CNN to be there filming it to show you in your glory later that evening to the world? This is it! Once you are on TV, it's real, right? Then it's serious. You know how serious Seattle was, I mean, it was on the cover of the New York Times! Listen up suburbia! 60 Minutes Called! They want an interview with us! Now this is real.

Yet somehow that photo on the NYT didn't show everything you saw, and the accompanying article left a lot of things out that you lived that day. Sure, CNN asked how you were feeling and what you were doing, but later that evening, slumped in front of the television, seeing yourself talk, it just wasn't the same. The cameras failed to capture the passion, the scents in the air, and though you felt totally exhilarated when the reporter was talking to you, you just look like a fool when your reality became a flicker. "How dare they!" you think, "Those fuckers!" you scream at the television. But we need them, right? How else will we spread our message/ cause/ ideology? How will the "mainstream" ever hear of the things were doing if they don't watch them on Nightline? How will we possibly know what we're doing and who we are if we don't see pictures of young masked people choking on tear gas in the Daily News?

I'm sure many of Maximum Rock n' Roll's readers have been involved with many such "actions" in their lives. By actions I mean any event that takes on a spectacular level, like throwing a rock through a corporate shopping window in Seattle or marching in a demonstration in Philadelphia against the imprisonment of Mumia Abu-Jamal. Many of you have also have observed that at such events the "Mass Media" (by which I mean everything from your local paper that uses AP wire reports to CNN.com) seems to always be present (or at least the organizers hope they will). And thus, many have probably also noted how these events have been misrepresented the next day in the paper or on the news, from minor falsifications to outright lies. I will not attempt here to prove this any further. I will assume that active readers have experienced enough of this first hand already. I will refer doubtful readers to their activist peers who have had their words and intents and actions turned on them in a matter of hours by corporate reporters, infiltrators and what are known as the "Autumn People" (those who look like our allies, but are present only to suck the energy, life force, imagination and control from the rest of us). The doubtful reader should also be directed to the greater matrix of falsifications by the mass media documented in depth by such elderly Philadelphians as Noam Chomsky.

Okay, okay CrimethInc. - we all know the media is bad - but we need them, right?

The Problem:

The mass media is essentially a consumer-driven entity. The main corporate news stations here in the United States are owned by even greater corporations (ABC is owned by Disney, CNN is owned by Time-Warner, etc). Obviously these corporations are profit driven, usually regardless of the "cost" to things that you and I might value like human lives, the few remaining patches of forest in the world, the air and on and on. Likewise, their news programs are profit driven: They must have the highest number of viewers to draw in the largest amount of advertising money, etc. Therefore, the most "watchable" news is presented, preferably airplane crashes, hurricanes, etc. Most everyone is aware of this. But you throwing a chair through a Starbucks window will also do, as well as you spouting your "radical" ideas to some idiot reporter. It's not that these actions in themselves are the problem. I'd personally love to see chairs go flying through the windows of every Starbucks, as well to see everyone talking with one another about all the crazy ideas they have. The problem arises when these actions become *mere* media representations. Once the action is "removed" from its presence, once it becomes a two-dimensional flicker, instead of the inherently complex reality of the *moment*, it transforms itself into something different. This is terribly problematic, especially when it's some corporation presenting these images: They decide how much of your two-hour interview will be included in your fifteen minutes of fame and which exerpts to print from your manifestos. Essentially, your real subjectivity (the moments in the present that are connected and defined by the fact that they are totally *yours*) are mediated into a false totality (a false *reality*) of mere images. Your movement, your passion, your intent are all transformed into a product to be consumed by all viewers "together" in their isolated TV rooms. What are you left with? A loss of momentum. A cheapened feeling of having been officially turned into a commodity. ("Tune in - we have authentic anarchists, actual rioters!") A sour taste in your mouth.

Sure, we abstract these moments ourselves, like what I'm doing now to try and discuss some of these things. Any media does this by its very nature. But the difference, with publications like *MRR* or your zine is you have **much more** control of the content and representations. Your actions don't have to become mere commodities. Also, our "marginal" publications have a tendency to be *invisible*. A few thousand copies of *MRR* hardly catches the eye of corporate America, and your zine may as well not exist as far as "they" are concerned, for without market value it's not "worth" anything, right? But what would happen if we withdrew our energy and time and intent from struggling with the mass media ("Do you have your soundbytes memorized? Your statement prepared? I hope They get it right this time.") and instead focused all that energy into our own lines of communication — like the fairly extensive zine network, for example — and our lives? What would this withdraw look like? Would anyone notice?

A Proposition:

What I've been getting at here is that our "movement" often lacks a certain amount of *tact*. We don't need the mass media. There are things that people don't need to know; at least they don't need to hear about them through their fucking televisions! Our "practically invisible" media is much more potent than any amount of time on CNN! And actual spatial interaction is "priceless." "They" don't need to know what we're doing. Most yahoos don't even believe in the reality of something if they don't see it on television. This is to our advantage. To meet face-to-face is an amazing revolutionary gesture because you have overcome the isolation that capitalism needs to make you an effective consumer of their crappy products. AND, only together this way is it possible to create a new world, together.

I propose then a creation of extra media space. It won't be a pure space; our own "intimate media" will be present, and even capitalism to an extent. Purity is not what we seek, we want a place where *life* is possible. I believe we're learning that this isn't possible under the Gaze of Mass Media, the State, and Control. To enter the arena of the Gaze is a sure method of becoming withered, tired, frustrated, of failing. However, this extra media space, which already exists to an extent, outside of the "choose your identity (become a marketable commodity)" game, provides a chance for us to come together as changing, complex human *beings*. This extra media space paradoxically "appears" only outside the Gaze of Control (and likewise "you", the individual, "disappears" the moment you arrive in the media). The moment we "become invisible," we find we have a chance to breathe and act with a potency unknown under the eyes of their cameras. Invisibility is a tactic. If the cops/CNN/city council are not informed of your actions, if your actions don't require their participation, we have found that so much more can be "accomplished." Space travel, food liberation, adventure, satisfying the heart's slippery desires and **actual life** do not require the validation of Them.

The Game:

Does your opposition to the state require a battle of Spectacular violence with the pigs? Does your desire to be a crazy, wild activist require you pumping your fist in the air, chanting to the cameras and pass(ive)erbyers, "Whose Streets? Our streets!" Yes, sometimes a battle with the cops is unavoidable, but there are many, many more effective tactics to making the street "yours" than chanting some dead slogan. In fact, there is a whole other game.

We're never going to beat them playing their game. The Media, Control, the State, all expect us to play by certain rules. The first being the expectation to enter their arena of the Spectacular. Once you've done so you can be transformed into one more image to be consumed or molded for whatever purposes of propaganda. This is their arena, because unless you have a million dollars you can't by a media outlet large enough to present your own competing version of your own subjectivity. Besides, it seems to be a law of nature that if you've worked like an idiot enough to make a million bucks, your subjectivity will have become so ridiculously banal as to warrant an interest in sitcoms. Their arena also includes televised battles with cops. I know, cops get caught on camera up to some serious shit, we know how awful they usually are. But cops are essentially a symbol of Control, more than they actually control. Control is becoming more and more symbolic, actual total con-

trol is not possible. In fact, not entering this arena (except when we "must"), I realize is a lot to ask of punk rockers. For so long we see our validation as "revolutionaries" only in the poor reflection of a fight with the cops. But the appearance of Control, and engaging in battle with it reinforces the most dangerous cop in your life: the one in your head. So, to engage the police in a televised escapade is to legitimize their battlefield (symbolic control) and thus to concede to their terms: an alienated image of life as life, etc.

And we still strike. But we don't agree to their game. We constantly change the rules, the games. We learn to take control of our lives outside of their gaze. Perhaps the real struggle takes place every moment we devote to liberating desire from our socialization (gender roles), oppression, imprisonment (work), from ourselves. We undermine their power, not by coveting it but instead by creating our own worlds, with our *own* values. Swift and silent we act for the sake of the moment of action. If the reporters must ask what we're doing, we lie and tell tales to no end. When the demonstrators are chanting in sync, marching in line, we're running together, off the map. We fight when we must, but only to continue to create. Evasion and destruction is the only attention the Mass Media shall warrant from us.

Conclusion:

We cannot "seize the media" even if we buy it, and to accept publicity from, say, the New York Times, Time magazine or network TV, would simply amount to the commodification of our subjectivity, whether aesthetic ("feelings", art) or critical ("opinions", agitprop). If we wish to bring about this commodification — if we want money and fame — there might be some reason to "appear in the Media", even at the risk of being chewed up and spat out, for the Gaze is cold and bored and easily distracted. But if we value our subjectivity more than the dubious gamble for fifteen minutes of fame and twice that many pieces of silver – we will have one very good reason not to "appear", not to be gazed upon. If we wish our own "everyday lives" to be the site of the marvels we desire, rather than wishing to project those desires into a bodiless progression of images for public consumption (or rejection), then we will have another good reason to evade the media rather than try to "seize" it. If we desire revolution, we have an urgent motive not to exchange the chance of social change for the image of change, or even worse the image of our desire for revolution or worse yet the image of the betrayal of our desire.

To learn to live beyond the world of the image in its opposition (our "proposition"), the world of imagination, the world we create - perhaps some of us are ready for such an adventure.

As Fin Mac Cumal, the ancient Irish peasant rebel, advised his roaming band of warrior poets (the Fianna) in regards to avoiding the threat of the king:

"Walk with silent feet, Sing loudly,
Wear many disguises, Be prepared as good scouts,
And run as swift horses seeking drink from summer waters."

Finnegan Bell and The CrimethInc. Ex-Workers Collective

To contact us for further propaganda and unapologetic romanticism, write to: CrimethInc. Romace Connection, 2695 Rangewood Drive, Atlanta, Georgia 30345

Well, here we go again, busting a move on some of the most brutal music around. And before we go any further, I just want to point out some of the amazing fucking shows I have seen this year. Some of the killer bands that come to mind are PLUTOCRACY (Their first show back in something like seven years. They played Mission Records and proceeded to give the crowd the fucking musical beat down of their lives), YOUR MOTHER (Their last show ever! Gilman was packed to the gills and the show was complete fucking insanity. Bringing to mind the chaos of Gilman's early years.), THE DICKIES (After waiting for something like fifteen years I finally got to see them. Yeah they may be washed up, but I just had to hear Gigantor live!), CROW (A furious display of classic Japanese hardcore.), GEHENNA (Danger always lurks when these guys play, I love the power and unpredictability of the band), TALK IS POISON (Hands down these guys were consistently one of the best hardcore bands I have seen in ages. Relentless power, no bullshit and to the point), LIFE'S HALT (Southern California hardcore that is bringing back a level of energy from the stage that few can match these days), TIME IN MALTA (Nothing but pure power and emotion from these guys every time they hit the stage. They always give it 110%), WHAT HAPPENS NEXT (When these guys play, chaos ensues. More singing along and dog piles than you can count. Shit gets broken, including people, and when was the last time you jumped that high?), BOTCH (Lights, Camera, and Action! As I mentioned in my last column their live show is fucking incredible. Jaw-dropping power!), VERBAL ABUSE (These guys reformed recently to do a benefit show for their original singer. I was apprehensive at first, but the show turned out to be amazing. They played a ton of songs, which spanned from their early thrash to the crazy crossover stuff from their later years. The crowd was one of the most diverse I have seen in years. Skins, crusties, skaters, metal heads, bikers, greasers, everything you could imagine. It was a night to remember!), ORCHID (These guys created a chaotic wall of noisy thrash that was on the verge of falling apart any second. Fortunately it didn't and the singer going absolutely ballistic only added to the insanity of their set.), DAMAD (It is so easy to just sit there and become completely absorbed in the relentless rage and despair of the music. Sheer fucking head-banging power.), WOODPUSSY (Total insanity bringing to mind the long gone Diesel Queens. Gender-twisting excitement, golden showers, nudity, pompadours, crazy stage props and costumes, dancing girls, leering guys and encouraged crowd participation always make for a good time in my book) and of course MOTORHEAD (duh!). Needless to say, it has been a hell of a year so far and I am sure it is only going to get better!

Speaking of live shows, I just read in one of the local free weekly papers that one of the only clubs in San Francisco that books metal and hardcore shows is closing down. Many of the bands that played there could never have played a place like Gilman Street due to label affiliations, musical style or politics. And in all honesty I am worried that San Francisco will start getting passed over by some awesome touring bands due to a lack of venues. I hope one of our local clubs will pick up the slack on this issue. The problem is nobody wants to book hardcore and metal shows because of the violence. As a interesting side note just a few months ago: VISION OF DISORDER and SKARHEAD played the club that is closing soon and at the end of the show a huge brawl broke out and the owner of the club plus one of the bouncers got stabbed. I am pretty sure this has nothing to do with the club closing, but it certainly points out the brainpower of the general hardcore crowd. How sad! Anyway let's get on with the music.

REPRISAL – "Boundless Human Stupidity" CD - This is interesting. This is the first straightedge metal-hardcore band from Italy that I can ever remember hearing, though I am sure there are many that I don't know about. Anyway, this is brutal hardcore with sick guitar work that flows between technical black metal and crushing breakdowns. There is one main vocalist with another guy doing deep throaty back-ups. As you can probably tell from the title of the record, the lyrics center on the downfall of humanity and the destruction of the earth. Apocalypse Now should be the theme here. All in all this is a killer release. The only unsettling part of the CD is the band photo. They look so clean and pristine in their photo that upon first glance I thought they looked like four young priests. Freaky! (Goodlife Recordings PO Box 114, 8500 Kortrijk, BELGIUM)

DAMAD/MEATJACK - split CD – Well, I can never get enough of DAMAD so this was a welcome addition to my collection. With this release they have addded another three songs to their arsenal. Deep, dark and fierce, with the only difference between this and other DAMAD releases are Victoria's vocals. Occasionally she steers away from the crusty booms and goes for a really high-pitched and screechy squeal at times. Her voice actually sounds sped up and really eerie. Sick! Baltimore's own MEATJACK round out the split with a mess of hard-charging bass heavy, wall-of-noise mayhem. Pissed, throbbing music with bitter vocals that will make you sit up and take notice. (At A Loss Recordings, PO Box 3597, Annapolis, MD 21403)

CORRUPTED/MACHETAZO – split EP - What else can I say about CORRUPTED?

Columns

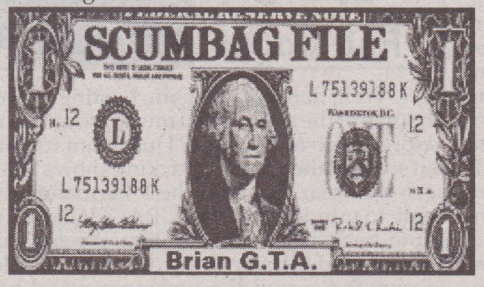
They have taken slow grindcore and redefined it. Most people cannot take the crushing pace these guys produce. They are the slowest and most powerful band of this genre that I can think of. They manage to squeeze two songs onto their side of the EP. Though it appears one of the songs was too long, because it gets cut off at the end. MACHETAZO go the total opposite direction with crazy fast, blast beat grindcore. The music is simple and raw with raspy vocals rounding everything out. They even toss in a version of SAINT VITUS's "Bitter Truth". (Frigidity Discos, Villa Kawaji #1102, 2-14-18, Kyomachibori, Nishiku, Osaka JAPAN)

25 TA LIFE/SLANG – split EP - Oh yeah! Both bands here kick out some killer hardcore jams. 25 TA LIFE are one of my favorite hardcore bands and on this EP they kick down a track that can actually be found on their "Friendship, Loyalty, Commitment" full-length. Nonetheless, it is a quite a song. Thick chunky hardcore is enhanced by Rick's patented rapid-fire vocals. And of course the lyrics deal with friendship and loyalty, which is one of the foundations of the band. SLANG from Sapporo Japan stick it in your ear with an intense hardcore assault. Big burly riffs and tons of speed let the listener know who is in charge. This is an awesome release! (Japan Overseas, 6-1-21 Ueshio, Tennoji-ku, Osaka, JAPAN)

FORCE/SWARRRM – split EP - I am pretty sure that this record has never been mentioned in the pages of *MRR*, which is a damn shame because it is so good. FORCE is basically a combination of members from both HELLCHILD and MULTIPLEX. The first song on their side is a vicious cut that sounds a lot like HELLCHILD. Then on the next two tracks they go for the throat with an insane explosion of frenzied speed. What makes it so rad is the slow, pulverizing vocals that flow over such insanely fast music. It makes for a cool effect. The SWARRRM come at you with some rapid-fire hardcore. Lots of time changes and a chaotic, loose feel to the music gives the songs a balance of grindcore and deranged emo. It is a solid combination of styles and bands making for an essential EP for your collection. (Tag Rag Records, 3-6-10 Nakatsu, Kita-Ku, Osaka-City 531-0071, JAPAN)

By the way, I want to mention a record that did not get mentioned in the top hardcore singles of the1990s article that was in a recent issue of *MRR*. To me, one of the best and most influential singles of the 1990s was HIS HERO IS GONE – "The Dead Of The Night In Eight Movements." I will never forget the time that Ken from Prank told me he had something for me to hear and popped an advance copy of this EP into a tape player. I just sat there in speechless awe. Who is this? Where are they from? Fuck, I was blown away. When I finally got my hands on the record, I was stoked beyond belief. In my opinion, they took things to a whole different level. They were so much heavier and powerful than so many bands before them. There was so much anger and passion coming from that record, I could barely believe my ears. And to top it all off, they carried a flame of hard-edged politics that flew into the face of most people, including the punks who were buying their records. HIS HERO IS GONE continued to put out amazing records after this EP and they split into a few offshoot bands, the most recent one being TRAGEDY. I got to see TRAGEDY twice on a recent trip to San Francisco. There are definite HIS HERO IS GONE influences (because it is practically the same band), but it is obvious they are trying hard to move things in another direction.

Well that brings us to a close of another column. If you want to contact me or send me stuff for review I can be reached at PO Box 13085, Berkeley, CA 94712. Or you can e-mail me at xgoatcorex@hotmail.com.



Howdy friends and well wishers, I bring thee inner peace once again, with my overflowing bounty of good tidings and spiritual enlightenment. Today, we're going to learn how to repair a damaged aura by using a few simple household items. Then its off to the magical land of the Internet where we will be browsing sites dedicated to nuns who knew decorative toilet seat covers and um, okay, so now I'm just yanking your privates. Actually, I was supposed to continue on from last time with some of my fave early groups that had inhabited the outer fringes of punk (well, they were full-on punk, it's just that people's perceptions of what is and isn't has changed radically, moving towards the unradical as their examples of what is), but now I might not even get there (by this sentence I'm not even totally sure of where the heck I'm headed and what I will get to). It seems that I've seen and heard over the last couple of years numerous complaints that Maximum Rock n' Roll has gotten boring and "ain't" what it used to be. Well, maybe it is true and maybe it isn't, but for the sake of this argument, let us pretend that "is" wins out. Did it ever dawn on you that *MRR* is just a mirror of what is going on out there in punk land and not some magic wand that can somehow change the mundane into a flash and bang of excitement via colorful catch phrases and flowery adjectives? Blah, blah, blah, Maximum is boring and the music is boring, and well, guess what, maybe so are you. (Hey, we should sure as fuck already know that Brian GTA is boring!) Let's face it, so many bands out there are so mundane that even a generous golden tongue stroking by ex-*MRR* wordmeister/music geek Tesco Vee in print wouldn't make them any more interesting. Instead of having bands that are influenced by the Ramones, we now have bands that are influenced by bands that were influenced by the Queers and Screeching Weasel, who of course were influenced by the Ramones. We've got groups five or ten layers/times removed from their actual influences, and who sound like the dull, generic, shit version of said band. No doubt that bands and labels will continue to pump this mediocre mush out as long as so many are gobbling it up. Hey, they're just giving the people what they want and it's not their fault if the people are eatin' it up. It's supply and demand baby, and you know what happens to those that are not in demand. Within the wide open realms of punk rock during the late 70s, numerous highly original groups would gain popularity and momentum because punk fans were tired of the same old bullshit. Besides the awesome, more straight ahead groups like the Buzzcocks, Eater, Dickies, etc., there were also equally great, more offbeat groups, like Souixie and the Banshees, Fall, Joy Division, Clock DVA, etc., who all found popular support amongst the punks. Nowadays exhibiting any sense of adventure or creativity within the narrow confines of what is "punk" is usually strongly thwarted by the community as a whole (or at least it seems to be). I'm quite surprised that one So. Cal group daring to bare some of their own style and uniqueness, The Locust, have indeed been gaining some well-deserved attention (though, unfortunately, nowhere near the amount held by some of the many interchangeable melodic snowbored bands that are all too common down here, though thankfully on the decline). I sure hope this is a sign of more interesting things to come and not a signal for those seeking instant approval to start bands that sound exactly like the Locust. Ah, so I guess it does look like we will be able to pick up where we last left off, discussing my fave old groups and records from the more fringe edges of punk. Scars- This Edinburgh, Scotland group released one of my all-time favorite grooved wax patties from the late 70s. Put out by the rather discerning Fast Product label in March of '79, their Adult/ery/Horrorshow" 7" could be somewhat best described as a cross somewhere between very early Gang of Four and early Minutemen. In other words, prominent heavy rhythmic bass lines intertwined with jagged choppy guitar riffs instead of the typical punk wall of powerchords, along with a few slightly odd timing qualities. Adult/ery is by far the most driving of the two, but Horrorshow comes out on top for me with its overall more ominous vibe and bass line. There's also another supposedly equally great second 7" by them, which I've yet to get my scaly talons on, as well as a 12" that I remember as being far more poppy or commercial, though I haven't heard it in well over a decade or so. Instead of trying to search for a copy of the above praised Adult/ery/Horroshow 7", a wiser choice would be to search out a copy of the Mutant Pop compilation LP (no relation to the current Mutant Pop label out of Oregon who probably knicked its moniker from this album) released in '80 by PVC/JEM. Besides the Scars, this comp features, in one convenient package, early singles released on the Fast product label by Gang of Four, Mekons, 2-3, Flowers, and Human League (yes, on no uncertain terms do I dig early Human League, who, while probably falling into the category of electronic, come off as far more punk than a lot of the flaccid

Columns

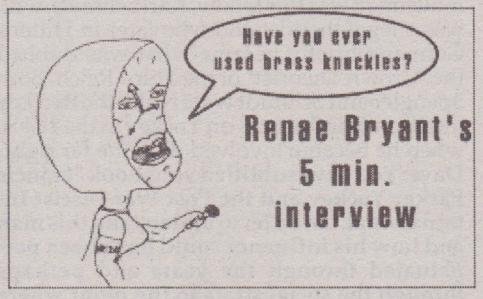
crap calling itself "punk" these days). I'd like to continue on, but unfortunately I just found out that I've gotta leave town within a few days, which means before I go, I will have to get the car smogged and take care of some import inventory tax paperwork (boo, hiss).

Before I do go, however,I would like to mention a very cool website called www.deathrock.co,m which is both historical and current, and it covers deathrock's forefathers/mothers as well as the current groups making the rounds. Two severed thumbs up!

That's it for now. Peace out my love children.

Brian "Buffoon" GTA, 501 W. Glenoaks Blvd., Suite 313, Glendale, CA 91202, USA.

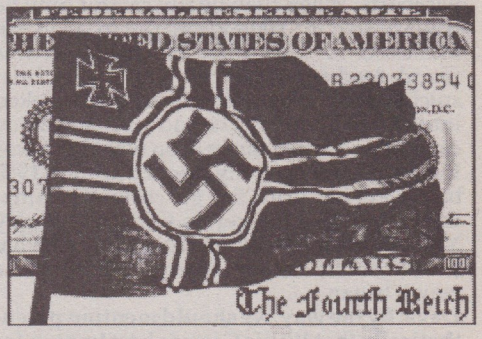
This column was not supposed to turn out this way. What the fuck? How does one keep the faith when the whole world seems like it is against you? I have been trying to figure out so much these days that I find myself talking alone and out loud on the bus and on the BART transit system. I have had some financial problems, my most favorite thing (my bike) was recently stolen, along with some of my drum equipment shit, having family problems, etc., but most importantly, I have not had the best time in dealing with personal problems, mainly my ex-partner. So I usually write about many different things, but I'm gonna be as honest as ever with the hope that I will read this in the future and laugh because my personal life is shit right now and when I'm not in the right state of mind, I can't feel passionate about anything. When that happens, I can't write. Sometimes writing helps, but this last month has been a weird one. There. I said it and now you know about it. This is a funny and sad thing to write in these pages, but sometimes it is good to remind people (including those of you reading this) of all the different meanings of "being" human—all the passion, love, and faith, along with the simultaneous feelings of sometimes just wanting to end shit, to the point of being suicidal. So many people that know me as a grad student, maybe even as their grad student instructor, as a someone they play music with, as a somebody that they do political work with, as a "colleague," as someone who writes for their magazines, or whatever the fuck. I wonder how many of the people I relate with on a daily basis really know me? Humm. When was the last time I stopped my busy schedule and asked what the fuck I was doing and why? Didn't my initial involvement with punk rock force me to question all the things that I did/do? At what point do we stop being 'the kids' whose job is to destroy all adults and their old and decadent lifestyles? Didn't I always despise all those fucking soulless zombies who just learned to "grow up and get a real life?" At what point do I stop asking so many questions and just try to get by? Don't worry kids, I promise that my next three columns will not be a roller coaster ride. I have been working on a story about James Brown and the meaning of Funk, John Coltrane and the importance of Free Jazz, and last but not least, a story on the late great Tito Puente. Maybe a little bit of Salsa music can change things, even if its only for the six or seven minutes that the song lasts for.



So here I am in stressful July. I have started working for a new school district and have spent the past two weeks in transition getting my new classroom put together. I had to unload my garage of the three years worth of teaching crap I've accumulated, take it to my new school, put up bulletin boards, arrange desks and lesson plans, laminate, organize, familiarize, etc. My first day with my new students will be Monday and I'm very excited. It's my fourth year of full-time teaching and I still get that anxious feeling before the first day, the same one I got when I was a student waiting for the first day of school to start. This year I'm teaching fifth grade, part of the curriculum is American History, should be a blast.

A column or two ago I told my tale of placing my son with an adoptive family when I was nineteen. I don't really need to recount the story again for this column but wanted to give a little background for those that missed that column. At the end of that column I stated that I would be visiting my son for the first time in five years at the end of June. I went to Ashley, North Dakota, and visited my son for five days. Fargo, where his aunt lives, had just been flooded the week before and everywhere you looked people had their front lawns covered with converted basement items: couches, children's toys, freezers, junk, etc. It was crazy. I understand that the Midwest floods quite regularly. So, I really don't understand why people would continue to store items in their basements. Whatever, none of my business. Luckily, my son and his adoptive family live three hours away from Fargo, in BFE-Ashley. If you've never been to the Midwest, just imagine farms and lakes, that's really all that's there. The population is about 900 on a good day, when all the people from other states with summer homes there come to stay. The elementary, junior high, high school and superintendent's office are all in one building. People do not lock their doors at night and they leave their car keys in the ignition when they are in the market shopping. The mayor only has an eighth-grade education. People will not do business with you if you appear to be turning a good profit. When the recruited elementary teacher went to the local bar on the weekend, the local boys were going to "kick his faggot ass" because he wears an earring. When my son went to his swimming lessons, all the "swimming-moms" sat on two benches and gossiped about the town. Everyone already knew I was visiting so they weren't shocked. They were well mannered and even a few strangers waved at me. It really was the Fargo movie come to life, though. It didn't get dark there until 10:30 p.m. I had nightmares every night because they don't lock the doors when they sleep. They have an adorable home with plenty of land and an awesome black lab. We played gin rummy and my son taught me a few other card games. I bought him Frogger for his playstation so he showed me how to play, although I did not have much talent for the game. We played Monopoly, the best two out of three. He was the reigning Monopoly champion. We ate German soup and watched Galaxy Quest. We even had a emotional heart-to-heart conversation that was full of tears and hugs but extremely necessary for both of us. The visit was emotionally draining but very important. He is an amazing child. He is in the 99th percentile in his state in all curriculum areas. He is sensitive, confident and creative. His adoptive parents are very honest, fair and loving. I know that I am very fortunate because not all open adoptions turn out so well. I hope it continues to be so.

I think I'll end here. Remember if you are in a girl-fronted band, send me a demo or CD. I am compiling tracks for "More Pussy for Your Punk." Make sure your represented. PO Box 251 Norco Ca 92860-0251. <mailto:webmistress @on therag.net>webmistress@ontherag.net and <http://www.onthe rag.net>www. ontherag.net.



Dave Emory: Hello, my name's Dave Emory and it's my pleasure and privilege to present to you Kevin Coogan, the author of "Dreamer of the Day," subtitled "Francis Parker Yockey and the Post War Fascist International," published in softcover by Autonomedia, copyright 1999. Kevin, welcome to our airwaves.

Kevin Coogan (by phone): Thanks for having me.

Dave: The nation and to a certain extent international media were transfixed in a very horrified fashion by the dragging death of an African-American by the name of James Bird in Texas. One of the white supremacists who was convicted of his killing recited

passages from a little known individual named Francis Parker Yockey, who you have chosen to make not only the title of your book, but also an individual that you have investigated as a vehicle for exploring fascism before, during and after World War Two. Kevin, perhaps the same question could be asked both of James Bird's killer and of yourself. Why Francis Parker Yockey?

Kevin: Well, partly what attracted me to Francis Parker Yockey was the fact that he was such an obscure individual. I got interested in Yockey in an odd way. I first became interested in a man named Willis Carto, the head of the Liberty Lobby and the founder for a group called the Institute for Historical Review. Whenever I tried to read things on Carto and his background, the name Francis Parker Yockey kept popping up over and over again. This was because Carto had written the introduction to the book that Francis Parker Yockey had written, called "Imperium." I should say that Yockey was really best known as the author of "Imperium," until the release of my book. "Imperium" is kind of a Svengarian trap, it's an enormous book, about 640 pages, which argues politically for the unity of the west, Europe in particular, after WWII to fight against what Yockey calls the "outer enemies," namely Russia and the United States. Carto was always linked to Yockey through his introduction and also through the fact that Carto had published "Imperium" through Noontime Press. So when I asked, "who was Yockey?" I came across this problem in that he was little known, in fact, almost nothing was known about him. He was kind of the ultimate mystery man. The one thing that was most puzzling really came about in the way he died. Essentially, the FBI arrested him in June of 1960. The FBI had discovered that he'd been traveling throughout the world using false passports. When they finally caught him, he was arrested in Oakland and put in jail in San Francisco. A week after his arrest he was found dead in his jail cell with a very brief suicide note. When the government looked into it, they found that he had taken a cyanide capsule and killed himself. So what little was known about him really stopped around 1960 because of his death. So I got curious in thinking that maybe the key to Carto is this guy Yockey and maybe I should put together what I could about Yockey, and that's kind of the way it began.

Dave: By the way, we should mention parenthetically that Willis Carto is best known for his activities on behalf of the Liberty Lobby and it's "Spotlight" newspaper. In introducing Francis Parker Yockey to us Kevin, you mentioned one of the key influences on the development of his social philosophy. Perhaps in order to understand who Yockey was from an intellectual standpoint, a couple of the influences on him were Oswald Spengler and Karl Schmidt and the conservative revolution of Germany. Tell us about that if you would.

Kevin: Yes, Yockey became attracted to the radical right in the 1930s, really through reading Oswald Spengler. Spengler wrote a famous book called "The Decline of the West," which was translated in America in the late 1920s. "The Decline of the West" was an argument that the high period of western culture had essentially ended and that western civilization was collapsing. Spengler had the idea that in order to save the west, you had to create an elite movement to reverse the decline. He always believed that decline was inevitable, but he held out the idea that the decline could at least be slowed down. Spengler inspired a group of (primarily) Germans in the 1920s who were labeled "the Conservative Revolution." One of the key figures in that movement was this fellow, Karl Schmidt, who was a legal theorist and who later in Hitler's Germany briefly became what was dubbed the "Crown Theorist" of the Third Reich. Both Spengler and Schmidt were really the two key intellectual influences on Yockey in the 1930s, when he became involved with the far right.

Dave: You have subtitled your book "Francis Parker Yockey and the Post War Fascist International." In order to understand this man and how his influence could have been perpetuated through the years and perhaps through the social strata to the point where one of Bird's killers would have invoked Yockey's name. Perhaps it would be worthwhile to go into a pre-war fascist international and Yockey's involvement with that? If you would detail some of the networking that Yockey was involved in with people like Newton Jenkins and the milieu of the German-American Bund?

Kevin: Sure. First, I should give a little background on just who he was and where he came from. He was born in Chicago in 1917 and really as a child he was kind of a protégé at the piano and he could play the piano at a really high leve. He was an expert in classical music, but during the depression the family fortune was wiped out. It's a classic story, the father was a Chicago stockbroker who lost everything. The family then relocated to Luddington, Michigan, where he spent his high school years. Michigan was really one of the major centers of the German-American Bund in the United States. A man named Franz Kune who was sort of the Fuhrer of the Bund primarily led the Bund in the 1930s. Now Kune had very good relations with a man named Newton Jenkins who was an American. Newton Jenkins actually came out of the progressive movement in the 1920s and during the early 1930s Jenkins turned to fascism really from the left. The idea that Jenkins had was that fascism was this idea of a strong state, and he criticized certain points of the New Deal for not being strong enough from the standpoint of using the state to fix capitalism. Jenkins looked to both Mussolini's Italy and Hitler's Germany as examples of where the west should go. So they worked out an alliance, and Jenkins actually addressed Bund rallies and also became involved with Father Coughlin who was another fascist/populist leader in the 1930s. Yockey came out of Chicago and then Michigan and he became kind of a lieutenant to Newton Jenkins in the late 1930s. He also developed close ties with a group called the "Silver Shirts" and also with people in the Chicago wing of the Bund, namely a fellow named William Wernecke who headed the security staff of the Chicago Bund. So Yockey was very active in that political milieu.

Dave: By the way, the name William Dudley Pelley will ring familiar to veteran listeners. He was the head of the Silver Shirts and an individual who made his presence felt in post-WWII American Fascism as well. With regard to some of the networking that Yockey engaged in, you mention a milieu around something called Operation Pasterious. Could you briefly detail what that operation was and how this relates to the milieu that Yockey had become involved with?

Kevin: Well, Operation Pastorius is one of these incredible stories that gave me a real sense that I had chosen a worthy topic because Operation Pastorius was the code name for a German intelligence operation that began in 1942. What it basically involved was taking a group of eight saboteurs who were brought to America on U-boats. One group landed near New York City and the other group landed off the coast of Florida. These two groups were supposed to work in setting up industrial sabotage in the United States. What happened is that the FBI got a very lucky break when, for complicated reasons, the head of the New York team of German saboteurs essentially defected and alerted the FBI to their presence. The FBI used this information to round up the group and they arrested them within about three or four weeks of their arrival in the United States. Now, where Yockey comes in is that one of the saboteurs who was sent to Chicago was a man named Herbert Haupt. He had been a very active figure in the Bund during the 1930s. The Yockey family actually knew Haupt and when the investigation of Haupt was launched, Yockey's sister Alice came up as a close friend of this fellow. What was fascinating about this was that when the investigation began to get going, Yockey (who had at that time been in the American army) disappeared from the army for about 2 months. This is one of the most mysterious aspects of his story. What we know is that part of that time he went to Mexico City. Now, Haupt had grown up in Chicago. He was originally born in Germany but as a child he immigrated to Chicago. So, he actually was a very good candidate for German espionage because he could pass as an American.

Dave: By the way, Kevin, in passing you might want to mention some of the connections between the Bund and Nazi Germany because this is not history that has been passed down through the decades.

Kevin: I can kind of do that through the Haupt story because what happened is that Haupt was a close friend of William Wernecke. Haupt and Wernecke were involved in the Bund Security Service. They were involved in Bund meetings and street fights in Chicago. The Bund in the late 30s had developed an unseemly reputation because they had caused so much controversy, and the German government was trying to take a higher road and promote more respectful groups like America First because the Bund had brought them so much bad publicity. Nonetheless, the Germans maintained something called the Kameradschaft, which was a group based in Stuttgart that had close ties with the German

Propaganda Ministry and was led by men who were former leaders of the Bund in the United States. What appears to have happened is that there was a parallel network that as the German government took the high road with Charles Lindberg, the American isolationists, and kind of a Focus America ideology to keep America out of the war and to try to avoid provocative incidents, they had a sort of Subrosa relationship with these Bund activists through the Kameradschaft. It seems very clear that Haupt was part of the Kameradschaft activity. The best indication of this is that before Haupt returned to Germany in 1940, he went on a secret mission for the Bund to Mexico City. He then took a boat to Yokohama, Japan and then went back into Germany itself. So whatever Haupt was doing in Chicago at that time. It earned him enough credibility with the Nazis that they wanted him back in Germany. I speculate that the reason Haupt was chosen for Pastorius for the sabotage mission is that there had already been this preexisting Subrosa network in Chicago based around the Kameradschaft. When Yockey in turn disappears into Mexico City in 1942, it looks like he is following the same kind of Kameradschaft path that Haupt had taken two years earlier.

Dave: Bearing in mind from what we've covered so far, the point being that a couple of the key influences on Yockey (things that pushed him in the direction that he ultimately took) were Oswald Spengler and Karl Schmidt. We've been talking about Yockey as part of a pre-war fascist international, and I think that is one of the points that should be understood by Yockey's activities at this point (although they are certainly vague past a point). It certainly appears as if he was functioning in conjunction with and part of an international Subrosa network that was ultimately being directed out of Nazi Germany.

Kevin: I think that the best take on this is to say that it's an open question. A lot of networks operated outside of Nazi Germany. There was obviously a lot of chaos within the radical right during that time. In fact, one of the ways that we do know about Yockey comes from a guy who defected from the radical right in Chicago, a guy named Ray Healley. When I say "chaos," I refer specifically to the Hitler-Stalin Pact, which in the 1930s upset many people in both the left and the right. So this fellow Ray Healley had actually been the protegee of the Bund, which had given him money for his publications. Healley broke with the radical right and wrote this really fascinating series of articles for the Chicago Press exposing the Bund underground. Actually, in the articles he discussed Yockey as well. The other thing to realize is that there was a lot of tension in Germany itself over groups like the Bund because the German Foreign Ministry had seen that the Bund was a disaster in terms of public relations. In other words, the Bund had developed a kind of "skinhead-type" reputation and had actually alienated many people, including many German-Americans who felt that the Bund's propaganda and sort of fanatical Hitlerism made all German-Americans look like traitors to America. So the German government by 1937 and '38 tried to retaliate its propaganda operation in the United States. They used a man named George Sylvester Viereck, who was a long-time German propagandist to essentially make German propaganda more sophisticated and upscale. So there was a great deal of disruption and the fact that Fritz Khune, the German Head, when he went back to Germany in 1938, was basically ignored because the Bund had become such an embarrassment. This whole crackdown by the Germans on the Bund partially led to the frustration that people like Healley and Wernecke felt when a lot of the skinhead-type people, the street fighters in the bund, felt abandoned by the German government. So it's not a clean operation. There are a lot of complicated twists and turns in this story.

Dave: The point that I'm really making is that Yockey is not some street corner rhetorician or ideologue who's out there to simply act in the world of abstract social ideals. This is an individual who was networking and working as part of organizations with some very serious connections.

Kevin: Yes. The other thing I would say about Yockey on this issue is that he spent a good deal of time at Georgetown University. He was involved in the Georgetown School of Foreign Service. Basically, his academic career is that although he didn't graduate from Georgetown, he spent about two and a half years there specializing in international law and diplomacy. He then essentially transferred to law school. It's a complicated story where he got special advantages, that if he transferred to a law school, then he'd be guaranteed a position in that law school. But his real political education took place in Georgetown, which was a very interesting place for a supporter of Germany to be at during that time because Georgetown was a whole school that specialized in the whole question of geopolitics. My guess is that Yockey may have been encouraged to go to Georgetown because he could get a better sense of what certain people in Georgetown like Father Walsh (the head of the School of Foreign Service and an expert in German geopolitics) were thinking about Germany. This was because Walsh had been an expert on a man named Haus Hoffer, who was the head of what's called the German School of Geopolitics. Yockey at Georgetown became an expert in geopolitics. So I think that Yockey's academic career may have some more practical advantages than just writing school papers.

Dave: One of the many people who winds throughout the story of Francis Parker Yockey and the world of which he was a part was a fellow named Harold Keith Thompson?

Kevin: Thompson was a protegee of George Sylvester Viereck, and in order to understand Thompson, you have to understand Viereck. Viereck was a poet and respected novelist, but he was also a propagandist for Germany in both World War One and Two. Thompson, who was raised in New Jersey, became a young protegee of Viereck during the late 1930s. Essentially, when Viereck became too old in the 1950s to continue his role, Thompson inherited Viereck's position as sort of an operative for Germany.

Dave: In "The Beast Reawakens," Martin A. Lee has written that Thompson actually worked with the SD. Does that jibe with your information?

Kevin: It sort of does and doesn't. I think that he did probably work for the SD. What Thompson told me is that he was recruited to the SS in 1938 and has been at it ever since (and is still at it). He's sort of proud of it.

Dave: We should probably mention what the SD is or was.

Kevin: The SD was the security Service or Overseas Intelligence Service of the SS. A guy named Hydrick in 1932 or '33 founded it. But it really became the overseas intelligence wing of the SS. It was merged when the Nazis went to war in '39 with the Reich Security main office, the RSHA. So the SD was really the overseas intelligence branch. The reason why I'm a little bit hesitant about Thompson is really over a piece of paper floating around, which allegedly shows Thompson's membership in the SD circa 1941, and Thompson is sort of nebulous about this. I hesitate in part because Thompson is a guy who is well known as an expert on forged documents and he made his living in the 1960s (this is partly by the way he gets connection to Lee Harvey Oswald's letters) as an expert in verifying document authenticity. He worked for Charles Hamilton, Inc. in New York. His specialty was documents of the Nazi era. Thompson also ran a publishing group called Cooper Forms, which was used to print up office memoranda and other documents. The two problems that I have with the document supposedly putting Thompson in the SD in 1941 are that the document comes from a fellow who had been a former leader of the IHR who broke from the IHR and circulated the document. I'm not sure of his reliability. His name is David McCauldin. The second problem that I have with that document is that Thompson is a shady character. So I think what's correct is to say that to me, without a doubt, Thompson was working with German Intelligence through Viereck through the late '30s and I think all through the '50s, '60s, etc. Whether that one particular piece of paper is an accurate piece of paper is a question that I just take a bow on.

Dave: It's really secondary to the importance of whoThompson was and in particular the networking of which he and Francis Parker Yockey were an element.

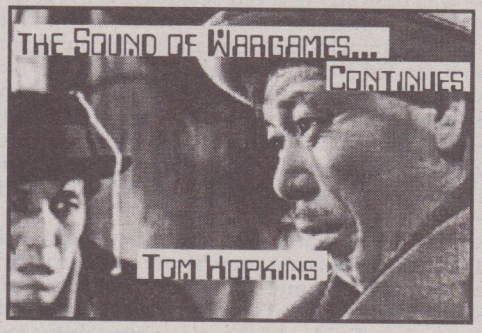
Kevin: The really key thing about Thompson is really what he became after the war. Another guy who is very obscure but actually is very important to the Yockey story is a guy by the name of Fred Vice, who was a German émigré living in New York from the 1930s up until his death in the 1960s. Both Thompson and Fred Vice became Yockey's New York network. Thompson and Vice gave Yockey money. They in turn were tied in with an incredible network of Germans, primarily a group called Der Weg, which was a Nazi group in Buenos Aries, which was headed by a guy named Yohan Von Leers, who had been a leading figure in the Nazi Propaganda Ministry during WWII. They also had strong ties to a group called the Socialist Reich Party, which was a group that was set up in Germany in the late

1940s as kind of the most aggressive radical right group of that period. It was primarily Raimer's Party but the Socialist Reich Party itself had a bunch of people in it, but Raimer was probably the most colorful representative of the SRP. They were themselves banned by the allied government in 1952 and their party was declared illegal. But Thompson was the SRP Rep in the United States. The other thing that Thompson was very heavily involved with, and Yockey was involved with as well, was the attempt to essentially roll back the trial of the Germans for war crime charges. They tried very hard to discredit the entire war crimes process, so this is a very important point for both of them and I think was one of the things that glued them together after the war.

Dave: Kevin, we're running low on time for this half hour, but I'd like to read a couple passages from "Dreamer of the Day." Perhaps we can use this as a way of encapsulating some of what we've talked about so far, and looking ahead to some of what I'd like to talk about in the second half of the interview. Introducing a new name, someone I'd like you to inform us about in the second half of the interview, a person named Julius Evola who was a fascist mystic and who worked with the afore mentioned Sicherheitsdienst, among other institutions. You write of Evola on page 320 of his Vienna Project, and we'll talk about this in the second half of the interview. "I believe that Evola's Vienna Project was intimately linked to the development of what I will call the Order, a new kind of Knights Templar designed to successfully function Sub Rosa. Well before the end of WW2, the intelligence and financial networks of the Third Reich were hard at work preparing underground networks to survive the coming Allied Occupation. Escape lines to South America and the Middle East were organized. Bank accounts were created in Switzerland and other neutral nations to finance the underground with plunder the Nazis had looted from occupied Europe. But how was this secret empire to be managed except by a virtually invisible 'government in exile'?" Skipping down, you write: "This account of the origins of the order is obviously speculative and I advance it as hypothesis, not fact. Yet if I'm correct, the SD really did have the need for Evola's unique talents. With his extensive knowledge of matters esoteric and occult, his fascination with secret societies and knightly orders, his Waffen SS trans-nationalism, his ties to some of the highest figures in fascism, Nazism and movements like the Iron Guard, Baron Evola was the perfect candidate to help theorize a new underground order." We're going to touch on some of this "new underground order," Mr. Evola, and a large number of shores upon which the waters of Francis Parker Yockey have lapped at one time or another. That's going to be in the second half of our interview. I've been speaking with Kevin Coogan, the author of "Dreamer of the Day, Francis Parker Yockey and the Post War Fascist International," published in soft cover by Autonomedia, copyright 1999. Kevin, thanks so much for spending some time with us.

Kevin: Thank you

For more information about Dave Emory, his research and his audio cassette series, contact: Spitfire, PO Box 1179, Ben Lomond, CA 95005, email - alcalame@ix.netsom.com, website - http://www.kfic.org Attention non-commercial radio stations! Contact Spitfire about Dave Emory's weekly radio program.



ATTENTION: I HAVE A NEW MAILING ADDRESS!! THE NEW ADDRESS IS: PO Box 170040, San Francisco, California 94117.

***

As promised, at some point in the history of *MRR's* most skipped over column, here is the emo Internet guide. I've often said that the Internet is good for two things: buying records and looking at dirty pictures. I can't imagine anyone needs my help finding naked people on the Internet, but perhaps you missed some of the places that promote or sell records. I guess I'd like to offer addresses for sites that were more informative and less about selling merch, but being a shameless record collector I haven't spent much time looking for the brainy stuff.

I've decided to go ahead and list the sites that people submitted and then give a rundown of how I feebly attempt to stay current with all things emo and buy a bunch of records.

The Electric Human Project label ranks high in the current screamo explosion: http://go.to/theehp.

Keep up with the folks at one of the more creative labels around at www.zumonline.com. I'm glad they appreciated the compliment a few issues back, suggesting they are an American Slampt!

One e-mail sent to me contained another set of listings that all branch off of www.costuros.com. I'll let the sender's remarks inform you: www.costuros.com (for anarchist conceptual art and crap), www.costuros.com/nuzzle.html (Nuzzle's Web site) www.costuros.com/ben.html (Ben Clark Photography and lots of emo bands), www.costuros.com/fisti.html (Fisticuffs Bluff Web site) and finally www.costuros.com/totalshutdown.html (new band with members of Fisticuffs Bluff).

Nick the Dick, kingpin of Planaria records, screamer for ANASARCA and a talented "graphics dude" asked that everybody visit www.PLANARIAinc.com. You can find some info on the new punk-related graphics art magazine he is developing.

Well, here's what I do every time I get on the World Wide Web. It's the information super highway, you know. The wave of the future! Real important stuff. No, <u>really</u>.

I'm always curious about records I missed out on, foolishly passed up or even worse sold or traded without really thinking it over. Ebay.com is a pain in the ass when it comes to looking for emo records, mainly because the majority of stuff listed as emo is strictly for the thumb-sucking indie-rockers. HOW MANY CRAPPY ASS SUNNY DAY REAL ESTATE RECORDS ARE THERE? A better bet for emo goodies is skylabcommerce.com, which is a DIY version of Ebay but with fewer records and often more realistic prices.

When I'm more inclined to barter (which isn't too often), the two sites that I've used are revhq.com and cleanplate.com, run by Revelation Records and Clean Plate records respectively. Obviously, you're going to have to wade through a lot of crappy east coast '88 revival schlock on the Revelation site. Despite being the home of some fantastically amazing and ugly hardcore, the trade lists on cleanplate.com are really diverse. I was pleased to complete my LIFE...BUT HOW TO LIVE IT? collection there. Oh, but now I'm just waving my arms shouting "Look at me! I am important, I have hard-to-find records!"

New records? First, I go to ebullition.com, where there is a huge selection and the lists are updated weekly. The only drawback is that one has to mail the order in, and since Ebullition is so popular (due to exposure, great prices, selection, and service) credit slips pop up a bit. I'm a dork for never listing alternatives. I also venture over to vacuumsf.com, where more hectic screamo records appear regularly and credit cards are taken. A little secret for you, one of the best selections of international emo (and hardcore punk) can be found at bottlenekk.com Credit cards are a reality here; mortgage your future now! Bottlenekk.com is also where I begin my messsage board navigations. While the soap opera and goofball factor is a prime reason for visiting Internet message boards, another (perhaps) lesser-known fact about these boards is that one can bump into a bunch of ads for EPs from labels that usually don't get around to investing in print ads. The message board at Troublemanunlimited.com used to be somewhat interesting and helpful for this. Then the big cheese took the message board down because of various goofy shit. The TMU page looks nice enough, I guess. I mainly use it to access the Hand Held Heart Web page, because the address for said page is a about two feet long. At the Hand Held Heart page, one can keep up on the progress of the VOLUME 11 box set, see what cool graphics Brian is trying out and marvel at *MRR*-worthy spelling and grammar disasters. It's also good for heading over to another favorite label's site, donutfriends.com. Of, course, I can just type that in myself. Fart.

Witching-hour.com is the other page that I use for avoiding difficult URLs. This

page's link section is huge because the Witches are nice enough to let anyone post there. The links I hit most are for two distros that have killer selections and turn around times: Pretty in Pink and Prizefight. Both keep on top of all the new stuff, much of which rarely gets advertised, and keep older items in stock. Pretty in Pink wins in the looks category due to the numerous pink skulls.

I hope you don't mind me sending you to pages via pages, but shit, I've got important television to watch and shelves to dust.

Hey, back to witching-hour.com. PLEASE be sure to go there and be wowed by the spooky theme and cool graphics. Also, since their stuff goes out of print so quickly, it's about the only way to be sure to keep up with the vinyl. Plus, motherfucker, it's one of the best labels around. Two other distro/label sites with easy addresses that I make sure to visit are level-plane.com. and threeoneg.com. Both killer labels.

Did you enjoy your glimpse of my wasted free time?

***

Don't forget my new address: P.O. Box 170040, San Francisco, California 94117.

***

"I'm sure if 'Holiday in Cambodia' came out today, MaximumRockNRoll would refuse to review it, because it wasn't formula punk enough for them."—Jello Biafra.(recent quote in a local weekly) Oh, for fuck's sake, Biafra! Get some new material. I suppose I should be happy that he didn't go over his fascinating etymological comparison of "fanzine" and "fanatic."

***

Sean Sullivan is a most respected friend for a number of reasons. The most recent example of this being he is the only person who has recognized that I am losing my mind. Sean told me that others have noticed as well, but haven't said anything to me about it. An interview in Engine fanzine a few years back with former shitworker Walter Glaser had Mr. Glaser tracing back his own mind melt to being the sole demo reviewer for *MRR*. The process of assigning the records here at *MRR*, which often results in hearing only about fifteen seconds of a record, may be a factor. My current day job isn't at fault, as it is the first meaningful work I've had since college summers as a camp counselor. It may be that my unhealthy fear of death and my unrealistic list of things I just have to get done are pushing me to the brink. Feel free to write in with your own theories!

***

BLACK CAT #13 keeps up their circus organ assault on two releases this month. The demented bounce of the organ, the almost shrill nasal vocals and the churned out bass damage order the feet to start moving. On their "I Blast Off" EP (Three One G, PO Box 178262, San Diego, CA 92177), they cover STRUGGLE's "War #1." You've heard it from a million other assholes, but I'll shamelessly repeat the dull observation that it is almost always awesome when a band reworks a cover to their own sound/style. On their split with INTERNATIONAL STRIKE FORCE, (Radio One, PO Box 1729, Collingwood, Victoria, AUSTRALIA 3066) the BK#13 use this limited pressing to convince me that the Slampt! label may have shut down one release to early. INTERNATIONAL STRIKE FORCE offer a similarly bouncy attack, though the vocals are presented with less frills. The split format is perfect for ISF, as their sound is a clean punk that benefits from getting the job done quickly in two to three songs and strutting off.

LIGHTNING BOLT records are not something that I would recommend to folks who haven't seen this two-piece drum/bass/distortion rock opera live. LIGHTNING BOLT was in Frisco for about a week and played nearly every night. I ended up seeing them twice. Crazy tight drumming and bass and a layer of distorto and electric energy that had to be satellite generated. Crazy intense and they didn't let their hyper-precision keep them from interacting with the crowd. To the Frisco people sitting down in front of them while they played: someone should have broken your urine-soaked fingers. I'm sure there are other products, but I picked up a 12" and 7" on Load (PO Box 35, Providence, RI 02901) that totally bring me back to their carefully orchestrated mess.

My booze-crippled mind considers USURP SYNAPSE and NEIL PERRY to be at the front of the pack of current screaming and spastic, look at our back, core. They're on a split EP (Level Plane, PO Box 280, Peter Cooper Station, New York, NY 10276). The USURP SYNAPSE songs are much more forward this time around and way less muddy. Don't worry, they're still great. Loose but hammering bass and screechy guitar leads and a cool drumming approach (the drummer follows the guitar more than the bass). Staccato vocals from a throat full of gravel. NEIL PERRY continues to be on the tight musicianship end of this "genre." It wouldn't be hard to think they're from Germany, with their metal/evil laced emo-violence anthems. The SYSTRAL, ACME and MORSER similarities drop off when the mid-90s MOHINDER jump and jive kicks in. Why not buy this EP and work backwards to catch up with what was falling all over the floor this past summer?

I don't feel like too much of a drip suggesting that SOME SOVIET STATION can mix up tempo JEHU energy with tone-heavy bass led grooves. This first taste of them (pour moi) is on a split with AT THE PRICE OF THE UNION (Incidental, PO box 862, Athens, GA 30603), who can also rock a bass groove back and forth with GREAT UNRAVELING-esque guitar repetition/pick and vocals.

Really rich and deep-sounding bass work frames the songs on the ETIL VRYE "Debt Of Days" EP (Moganono). During the calm parts there's an unmistakable MOSS ICON vocal style/delivery influence while the bass leads a groove. Screams and a slight panic attack make up the frenzied parts. Sometimes they're all out like SLEEPING BODY or some of the current Witching Hour roster. The fast-moving bits can also get a guitar hook going, which isn't quite melodic as much as memorable. Did anyone else like SINGLE FILE LINE? ETIL VRYE is the raw version.

There's more ETIL VRYE fun on a split LP with TIPPING CANOE, also on Moganono. It really isn't a cop-out to compare the ETIL VRYE's vocal style/delivery to MOSS ICON. This time there is less of the emo freakout, just really solid walking music behind the vocals. TIPPING CANOE's sound marches up a few years and mixes up the later ICONOCLAST stuff with a bit of pete/repeat guitar playing and a slowed down CARBOMB or early HAL AL SHEDAD, but with much more personality and mood.

Whole lotta BRAID collections available right now. I'll admit that I bought both of them, despite my constant whining about the Midwest indie rockers in emo clothing. It isn't any secret that I like the PROMISE RING as well. Look, I wet the bed until I was 14, I know the score when it comes to bedwetter-core. Word. Where, was I? BRAID. There's a 4XLP box set available (Polyvinyl, PO Box 1885, Danville, IL 61834-1885) that compiles all the singles and what not. The packaging is incredibly bare bones and unimaginative, but it's a good way to have everything on vinyl without having to buy a bunch of comps and track down EPs. Also available is "Lucky To Be Alive" (Big Wheel Recreation, 325 Huntington Avenue, #24, Boston, MA 02115), which is a recording of their last show (though a number of present-day bedwetters assure me that this wasn't their last show, whatever) on a double LP. Great sound, one can even hear the cringe-inducing audience singalongs throughout the set. BRAID have the bopping Midwest indie rock sound that can get as bouncy as the PROMISE RING, but ventures off more often into slightly moody, audio version of a personal zine. Guilty pleasure. Oh, both items are also available on CD.

PERUKE are a two piece that do not sound like GODSTOMPER or ANAL CUNT. They lean more towards early 80s Midwest hate-core with an obvious early 90s hardcore song structure style. Okay, they also have saved you the trouble of labeling them by christening themselves "Curmudgeon Rock." The CD is graced with some choice samples from "Get A Life" (Guts, 301-2634 Quadra St., Victoria, BC, V8T 4E4 CANADA).

It's very easy to say the vocals of a female singer sound like our hero from X-RAY SPEX. Usually, that's a sign of a lazy review. I will now argue that my use of this comparison to the vocalist of FLORES DEL SOL is not lazy but accurate. Her style is quite different, much more smooth and studied. However, her inflection has that deliberate back-of-the-throat quality. This delivery combines quite well with the lyrics in Spanish. Backing up this singing is a happy version of the new romance. Brooding and troubled, but not bleak and keyboard heavy. Give the SLAVES a jangly guitar and have them rely on ORDINATION OF AARON records for some influence and some of this CD (Sniffing Recording Industries, CC 3288 (1000) Buenos Aires, ARGENTINA) comes to mind.

The line "As a matter of fact I hope you step on a crack and break your back, how do like that?" is way too much for me to put up with. But if you can stomach it, pick up the CROSS MY HEART CD. If there was a fest with bands off of the (early) Crank! label (CHRISTIE FRONT DRIVE), Status and Sec-

ond Nature (SHARKS KEEP MOVING, WAX-WING, CASKET LOTTERY), this would be the opening band. The vocals are the focal point of CROSS MY HEART, with the guitar, bass and drums weaving into and playing off each other just enough to make the fans sway back and forth. Four-song CD, folks. (Dim Mak, PO Box 114041, Santa Barbara, CA 93107)

Some may ask why I review Escape Artist (PO Box 472, Downingtown, PA 19335-0472) stuff in the column. In my formative emo years, folks who were into MOSS ICON and MAXIMILLIAN COLBY were just as likely to go see RORSCHACH and dream of seeing ACME. Nowadays, I think that is still the case, except for the most provincial of listeners. So, as always, my emo references are fairly set in the earlier days, and I don't see it as off to include coverage of Escape Artist bands TIME IN MALTA and ISIS. Now, KEELHAUL and ANODYNE are way further into the metal zone than I choose to march, but I'll make mention of their CDs on the likely chance that I am extremely out of touch with fans of current happenings like YAPHET KOTTO and 12 HOUR TURN.

One of the top-ten punk LPs of all time has been reissued by our German friends at Bitzcore (P.O. Box 304107, D-20324 Hamburg). I don't care if I only listen to bands that roll on the floor in a feces-smeared fetal position, if you don't like COCK SPARRER's "Shock Troops" LP I'll expect your resignation letter on my desk in the morning.

ASSFACTOR 4 were on Reprecussion Records, so I am of course obliged to mention the belated release of their 1997 LP "Sports," full of the "oh, I get it" poetics, iced tea buzzsaw energy and short sweetness. (Old Glory, PO Box 17195, Worcester, MA 01601)

P.S. Don't forget the INSULT TO INJURY LP for other Carolinian wonders!

On the IN/HUMANITY compile it all CD "The Great American Teenage Suicide Rebellion," we're instructed to "stop using the term emo-violence now...it was a joke!" Too late, partner, you can't take back what you give lazy reviewers. Just ask Mr. Power Violence and Ms. Bandana Thrash. (Prank, PO Box 410892, SF, CA 94141) If only my damn "New Romance" tag would catch on!

For the second time, PARTY OF HELICOPTERS played to a rather small crowd at Gilman. I imagine this has a lot to do with geography. Ohio is a fuck of a long way for records to move. Right? Folks, the PARTY OF HELICOPTERS have quite the batch of good records, including a new LP called "Mt. Forever" (Donut Friends, PO Box 3192, Kent, Ohio 44240) and a split with S PROCESS (Track Star, PO Box 60, Forked River, NJ 08731). Lenny from *Dogprint* has suggested that POH is "glam emo." They do have a glitzy guitar sound and drama king vocals (huskier SHUDDER TO THINK). The live guitar licks, with the bass tremble at max volume, were ear-to-ear grins for me.

Okay, the vital stats on the ORCHID/JEROME'S DREAM split LP: 1) Skull shaped vinyl 2) One sided 3) Silk-screened graphics 4) Half plays in, half plays out 5) When matched up with the NEIL PERRY/USURP SYNAPSE EP, one realizes that we are in one of "those" moments, this one being the real now time for screamo. 6) Frantic, screeching, messy guitars and blown-out bass, with fellas that sound like ladies 7) Limited! (Witching Hour, P.O. Box 30287, Indpls, IN 46230)

I'd like to request that a current screamo band cover "She's A Rainbow" by the ROLLING STONES. Thanks, dudes!

Not knowing any better, I'll go ahead and talk out of my ass: ENVY is Japan's #1 emo band! They're currently whooping it up to prove this point on two H:G Fact releases (401 Hongo-M, 2-36-2, Yayoi-Cho, Nakano-ku, Tokyo, 164-0013 JAPAN). On their own EP and their split with THIS MACHINE KILLS, they build a guitar wall that the skilled anthem masters of Canada (ONE EYED GOD PROPHECY & DRIFT) are sure to ENVY! Haw haw! The vocals follow this guitar with the pain displayed on the Phyte BOTCH EP! On both EPs, ENVY have tightened up their delivery from their epic CDs. THIS MACHINE KILLS blends STRUGGLE's political intensity, a fence-walking SECOND STORY WINDOW/BORN AGAINST vocal promotion, and BREAD & CIRCUITS precision delivery. Baby.

Two other Level-Plane releases that have been out for a while are (as Max Ward likes to say) next up. They've been out for a while. Oh well. Since I briefly mentioned Reprecussion Records above, you'll surely forgive me for noting that the use of a BILLIE HOLIDAY song throughout the YOU & I LP reminded me of INDIAN SUMMER. If neither of those bands were using a BILLIE HOLIDAY song, shows what I know. Nothing! Right. I think CAVE-IN fans might enjoy the technical guitars and quickly sung, harshly barked vocals of YOU & I. The strong placement of a melodic (think NUZZLE) yearning kicks this vinyl into the one more time pile.

The STATE SECEDES LP (Level-Plane) allows the bass to create a somber mood that folks such as 400 YEARS and SHOTMAKER were so skilled at. Dual hoarse blasts of vocals and occasional rhythm/vocal interplay that tickled my ears. Live, I'm sure one would find some of the thunder rock of RED SCARE.

Speaking of live and rolling thunder and RED SCARE, another summer of great shows in the Bay Area included RED SCARE, who were loud and tight but didn't get moving enough, which encouraged the Frisco twerps to stand and watch politely. Ah, but their tour pals ORCHID went at it from one to ten with the singer rarely on stage for more than a few seconds.

Sugar, the COLE QUINTET have added horns to their German anthem-core and they are as well placed as anything used by EX, NATION OF ULYSSES, and X-RAY SPEX. With name dropping like that, their "Get Off Your Knees The Party Is Over" LP should be way high on the things-to-do list. This addition is only on one side of the LP, so those who fear the reed can get the guitar angst-throttle found on the under-appreciated split picture disk of way back when. (Mac Gyver, Hoxfelder Weg 71, 46 325, Borken, GERMANY)

The BRAZEN 10" compliments the COLE QUINTET LP nicely. One can move from the less-hectic, huge guitars of the Germans to the grittier guitar and cymbal crash of the Swiss. They think of themselves as influenced by BREACH, UNWOUND and SHOTMAKER. Okay, that could explain the bossy bass, vocal strain from the gut and slower tempo. This won't be easy to find, but crazy worth it. (8 Bld. James-Fazy, 1201 Geneva, SWITZERLAND)

SPY VS. SPY's first CD was way back under the limbo stick and not nearly as dynamic as the new "Little Lights" CD ($12, Subjugation, PO Box 191, Darlington, DL3 8YN, UK). Guitars with the light octave touch and song structures that at times will appeal to COMPOUND RED fans with enough quirk to drag in VELVET UNDERGROUND-influenced college kids. Great tonal manipulation/attentiveness.

Forge Again (2224 N. Bissell 2nd Floor, Chicago, IL 60614) is a newer label from the home of Studs Terkel. The first two releases are a split CD with STILLWELL (who have a tweeky guitar sound and tinny drums that create an effect much like 33 rpm played at 45) and LAST DITCH EFFORT (whose guitars seem a little out of tune and jangled with curt and hoarse vocal accompaniment. It almost gets to Midwest emo-pep rally but sinks back into a sour mood) and a CD from SUMMERLEAGUE (tres distinct, almost nasal sound from the vocals and real light emo-rock dancing slowly along, approaching the glory of some of the Texans, just not there yet).

Shit, darling, as long as I'm noting the sounds of Midwest emo, I'll let you know about THREE MINUTE MOVIE, a Japanese band that has taken the style apart and put it back in a jewel case titled "Rhythm Of Wind And Water." (Snuffy Smile, 4-1-16-201 Daita, Setagaya-ku, Tokyo, 155-0033, JAPAN). The heart and drive of SORE LOSER's emo-pop and the grins and bounce of PROMISE RING's emo-bop, and nothing twerpy whatsoever.

Partner, if you think I fucked up a review, or flubbed up something historically, please feel free to write in and I'll include your comments in the column!

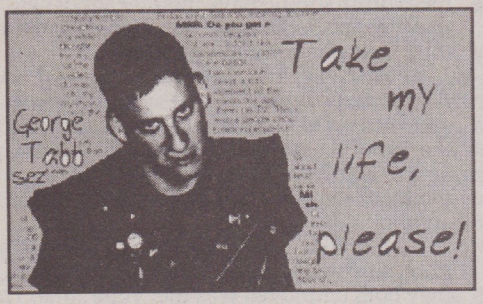
***

The end of the column for this month. Here's a list of things for me "to do" for next month:

1) Complete interview with GSL regarding their Lab Remixes Series.
2) Do not lose mind any further
3) Complete move to new apartment in Berkeley. So long, Frisco!
4) Read King Lear
5) Continue to remind folks that I have a

Columns

new mailing address, still in Frisco, P.O. Box 170040, San Francisco, California 94117.



It was a scene straight out of "Columbo".

Andy, my lawyer, was playing the part Peter Falk did so well, while the chick from Houghton-Mifflin and her female legal counsel were doing the guest stars routine. Parts usually reserved for b-rated television actors like those from Star Trek, Mission Impossible or The Love Boat.

"Is that it?" asked Houghton-Mifflin's newest and best-breasted lawyer on the "Furious Vs. Curious" case.

"I think so," said Andy, in his best Falkian accent, as his over-sized suit just began to dry from the Boston rain.

"Good," said the Houghton-Mifflin chick, as she began to gather up her belongings in the corporation's huge conference room that only seated Andy, myself, the chick and her lawyer.

Oh yeah, and the kindly court reporter, a self-confessed grandmother who was there to take their deposition. We were deposing them.

"Um," stammered Andy, as he began to gather up his papers and put them in his briefcase, probably like the one his sister says he carried around in the fourth grade. Even then full of New York newspapers.

"Yes?" asked the "Ho-Ton" Mifflin chick, it was she who told us it was pronounced "Ho." We giggled when we'd heard that.

"Just one more thing," added Andy. And as he said that, I swear one of his eyes crossed.

"What?" asked Curious George's attorney.

And then Andy slammed them with it. The last question. The one that hung them up and then out to dry. The question that probably made them go ape. Act bananas. And as he did so, I just laughed. And imagined the newest little monkey book, "Curious George Gets Fucked In The Ass".

Punk Rock.

*

"What kind of car is this?" I asked Andy a day earlier, as we made our way up to Boston in a green rented car that he'd picked up at Hertz.

"A Mazda something-or-other," he replied, "it seems like they make 70 or 80 different fucking models of the same car."

"Okay," I said, as I studied the rented car's radio, and was disturbed to see that instead of a cassette player, the fucking thing had a CD player.

"Fuck," I sighed.

Andy asked what was wrong and I told him. I explained that I had taped The Dwarves albums and the new one from Zeke to listen to on the way to Beantown. Home of the pussy Red Sox.

"Most new cars have CD players," Andy explained, "Don't you know that? You ARE a tech writer, correct?"

Doh.

We made our way up The Westside Highway to The Hutch, then to The Merit. As we did so, we discussed the Curious Vs. Furious George case and how Houghton-Mifflin just couldn't leave us alone. How they brought this deposition on themselves, and how it seemed that the only lawyers that defended the little primate were women. That maybe Curious George just likes to suck tits and eat pussy. But more likely, that he just WAS a pussy.

As we hit heavy traffic on the Merit Parkway around Greenwich, we began to discuss The Gamp.

Andy had known him since they were little kids, and it was The Gamp's house that we were staying at that night.

I actually had met The Gamp a little over a decade ago. He was playing guitar in a local punk rock band called "Bugout Society," who, to this day, sometimes play gigs. Well, I guess you can call them gigs. Usually, they turn into food fights with punk rock as the background music. Bugout Society does a song called "Castle Carnage" in which they throw White Castle "sliders" at the crowd. That, of course, always gets messy.

"I remember when Robert and I were around three- and four-years old," Andy told me.

"Robert?" I asked him.

Andy explained that Robert was his real name. and that "The Gamp" was just a nickname taken from his last name.

I told him I thought that it said "The Gamp" on his birth certificate.

"Anyway," explained Andy, "I was playing with The Gamp's older brother, Eric, and while I was doing so, I remember that The Gamp had had diarrhea in his pants. That he had shit all over himself."

"And the point?" I asked my hearing-impaired lawyer, which caused me to yell at him half the time.

"The point was that I remember thinking to myself, 'Thank God I don't have THAT problem'".

We both laughed, then discussed what Andy wanted for his 32nd birthday, which was coming up very soon.

"A kirby," Andy said.

I asked him what that was and he told me it was a member of the Legume family.

I then asked if The Legumes were like The Gambinos, The Genoveses or The Sopranos.

Andy explained, very articulately, that "Legumes" were members of the cucumber family, which also included zucchinis, squash, and kirbies.

When I asked him again what a kirby was, he told me it was like a small cucumber. About the size of a finger.

"Why would you want one of those?" I asked him.

"To shove up my ass," he explained.

I asked him why he'd want to do that. I also thought about The Gamp, and all that poop in his underwear. Maybe it turned Andy on.

"Actually," explained my lawyer, "I don't want anything up my ass. When a girl gets near there with her finger, I clench up. Sometimes chicks ask me why my ass is so tight and I tell them 'When you move your finger away from there I'll let you know.'"

I then asked him why he even brought up the small cucumbers.

"Amy Sohn," he told me. Amy, who used to write for the New York Press, the same paper I also write for, is a client of Andy's.

"What's she got to do with vegetables up your ass?" I asked.

"Actually," explained Andy, "I'm not sure that members of the Legume family are vegetables. They could be fruit. I'll have to look into that."

I yelled at Andy to tell me about Amy Sohn, his anus and kirbies. I think he finally heard me.

"Well, George," he explained, "Amy said she was going to get me a vibrating butt-plug for my birthday. I told her to save her money and get me a kirby. They don't use up batteries and are probably more gentle on the rectum."

I told him I was sorry I asked.

*

The rest of our drive to Boston was pretty much uneventful. Sure, some guy at a gas station asked Andy about his "Free Dirty Danny" t-shirt and Andy got into a shouting match with him when his credit card was, for some reason, rejected. Sure, we drove through one of the worst thunderstorms either of us had ever seen. Sure, Andy and I had shared a toilet at a Mobil station, and I left first, leaving a trucker guy with cigarettes rolled up in his t-shirt sleeve to utter the word "faggot" at me. Sure, I had a prostate attack and had to take my medication. But none of it was as swell as our discussion of kirbies.

We arrived at The Gamp's place in Cambridge around nine at night. I could tell it was The Gamp's place from the outside because I saw a buffalo-plaid jacket hanging in the window. For some reason, everyone in Bugout Society wore those red and black plaid jackets. It was their look. In fact, I remember The Gamp actually playing a plaid guitar at a gig. Then being pelted with burgers, of course.

"So, how was your drive?" The Gamp asked Andy and me once we got our shit out of the Mazda something-or-other.

"Good," said Andy, "How's your mom?"

It turns out that The Gamp's mom and Andy's mom are best friends. And that me knowing The Gamp is just a coincidence. The way I understood it from Andy was that The Gamp's mom was happy that Andy and I were going to Boston and visiting her son. She thought it would make him tidy up his house. From seeing all the candy wrappers and loose change and dust on the floor, I guess she was wrong.

Columns

The Gamp told Andy his mother was fine, then showed us around his huge apartment. He had a nice-sized living room with Spaghetti Western posters hung neatly around the room, a kitchen with more junk food than Evan, my old bass player, could ever DREAM of, a nice sized office/guest room and a huge bedroom. And he lived there all by himself. Andy and I were jealous.

I was also jealous of his Red Dwarf video collection. Red Dwarf is this television show that's on in England, and it completely rules. It's really funny, and chicks just don't dig it. Just like Slayer. It's a guy thing.

Eventually, someone mentioned food and we talked about going out to eat. The Gamp asked what we liked, and Andy started rattling off all those nice restaurants in Boston. I just said "I want to go to a Sambo's or something."

Andy then informed me, as my lawyer, that there hasn't been a "Sambo's" around for over twenty years, and that family restaurants were now named "Denny's" and "Perkins."

I told him that the next thing you'd know was that they'd make South Carolina take down the confederate flag.

We then went and ate at "Ground Round", then came back to The Gamp's, where Andy went over his briefs. Which was good, because mine have little smiley faces and light bulbs on them.

While Andy studied the next day's case, The Gamp showed me his senior thesis, which he had just completed the year before in college. Gamp had studied Oceanography and had written a thesis called "Development of an Acoustic Tracking System for Harbor Porpoises - 'Phocoena-phocoena' in the Vicinity of Gillnets."

When I asked him why he was showing it to me, he showed me his "thank you" list, which included "Handsome Dick Manitoba, the handsomest man in Rock 'n' Roll."

"Bet ya never seen his name on something like this, huh?" asked The Gamp.

"He'd be very impressed," I told him.

"What are you guys talking about?" shouted Andy from the other room. We both weren't sure if he'd meant to yell.

"The development of an acoustic tracking system for Harbor Porpoises - 'Phocoena-phocoena' in the vicinity of gillnets," I explained to my lawyer.

"Oh," said Andy, "well, when you get done talking about swimming mammals, let's talk enraged primate."

So the rest of the evening was spent preparing for the deposition of the chick at Houghton-Mifflin that was to be taken the next day, as well as discussions about how The Gamp worked for "A Secret Military Industrial Complex Doing Top Secret Weapons Work".

General Tso was also briefly touched upon.

It seems that in Boston, they call him General Gau. Or perhaps General Gau is an enemy of General Tso, and they aren't the same person. Well, whatever the case, it seems they both make the same chicken at Chinese restaurants in New York City and Boston. The Gamp figures General Tso drew a line through Connecticut, where he and General Gau would split the Chinese food territory. So General Gau gets to root for The Red Sox, and Tso, The Yankees. Or Mets, if he's a pussy.

Then there are The Dumplings. Andy and I both knew they were called "Potstickers" in San Francisco, but were surprised to hear The Gamp tell us that they were called "Peking Ravioli" in Boston. We figured that maybe The British still owned the city, as it seemed as stupid as London. But when The Gamp then told us of "Crab Rangoon," we knew Boston was even beyond stupid. Probably retarded, if not braindead.

The next morning we awoke really early, just to finish up on the preparations. As I ate fudge-filled Keebler cookies and drank black coffee, The Gamp told me about how he downloaded "The Snoopy" song, as performed by Metallica, on Napster, an MP3 Internet site. He told me that he hoped Metallica wouldn't sue him about The Snoopy song. Andy told him if they did, he'd defend his friend.

With hugs and goodbyes all around, Andy and I then made our way through the rainy streets of Boston to make a monkey out of Curious George.

*

"Sorry we're late," I said to The Houghton-Mifflin chick and her lawyer, as we entered the conference room dripping wet, "we couldn't find a fucking place to park."

"Yes," said The Houghton-Mifflin chick, "It's very difficult to park here in Boston. Glad you could make it."

But she wasn't. In fact, I'd wager that she was very, very unhappy to see us. We were the thorn in her lion's paw. Davey to her Goliath. Hell, I'd venture to say we were a razor sharp kirby. And I bet her ass was hurting just about now.

The fact that we were now facing the third or fourth lawyer they hired for the case was proof. It seemed no one wanted to stick with this case. Well, except for us. And the case is very, very simple.

It goes like this. I applied to the patent and trademark office for the word mark "Furious George." The reason? So other band's would have to stop using a name I thought of first, and I heard a movie of the same name was being made. Then Houghton-Mifflin objects to my trademark of the word mark, saying that my use of their trade dress (red and yellow colors) plus my use of "a monkey" destroys the "wholesomeness" of Curious George. Then they go and file a huge motion for summary judgment saying I'm destroying their poor little trademark and profiting from their multi-million-dollar-a-year enterprise. To date, Furious George is in the hole for about ten grand. And that's with NO legal expenses. Just regular punk rock band shit.

So that's the case. Houghton-Mifflin Vs. George Tabb. They are seeking to destroy my word mark trademark. Now, remember, I said "word mark" trademark. I am in no way trying to register a monkey or any colors. Just the words "Furious George". Two words. And the word "Furious" is different than "Curious". So what if there are monkeys and special colors on past Furious George records. It's got NOTHING to do with the "word mark" Furious George. NOTHING. Something Houghton-Mifflin should have thought about before they began spending all this money "defending" their pussy monkey books.

Anyway, the deposition begins, and Andy starts asking all these questions that seem stupid to Ms. Houghton-Mifflin, who is the Vice President in charge of Special Marketing-blah,blah, blah. The more stuff he asks, the more she sigh, and answers him like he's an idiot.

But take it from me, Andy Krents is no idiot. And neither was Columbo. The strategy they both employed was the "rope" one. The one that says, if you give them enough, they'll swing from it.

So, Andy gave them plenty.

I really can't go into all the details, as I'm not a lawyer and don't know what I can and can't legally say about the deposition, but I can tell you that both women had pretty nice racks, and it's a shame that nice breasts are attached to, well, THAT.

At the end of the hearing, after a steady stream of questions that lasted over two hours, Andy finally got to that "One more thing" part. And he said it just like Columbo.

When they asked what it was, Andy asked them to reread my trademark application. The same application Ms. Houghton-Mifflin, the Vice President in charge of Special Marketing-yadayadablowjob told us she couldn't read earlier, because, "I'm not a lawyer," to which Andy responded, "neither is my client, he's a punk rocker, yet he managed to fill it out".

Ms. Ho reread the thing. Andy asked her, from what she read on the trademark application, what his client was seeking to register?

And she had to answer it. Answer what was circled as plain as day on the form. What I've been yelling about for two years now, and her fucking stupid monkey-spanking corporation has been fighting me on with all their might.

She had to answer that I was seeking the WORD MARK only.

And since it is ONLY the word mark, no monkey, no trade-dress, the likelihood of confusion issue, which they have been pushing all along, really does come down to the letter "F" and the letter "C."

With another great Columbo accent, Andy said "Thank you very much", then packed up his briefcase and left the room with the noose dangling just low enough for the chicks to slip around their necks. Instead, they followed him out of the door.

As I packed up my stuff into my "Um Lammer Jammy" backpack, I asked the old lady court reporter what she thought of the whole thing.

"Very entertaining," she said as she smiled uncontrollably.

I reached into my pocket and gave her a Furious George sticker.

"Oh, my grandchildren will love this," she told me.

"Really?" I asked her.

"Yes," she said with a widening smile, "and they'd probably like you too, Mr. Furi-

Columns

ous. And that's with an "F"."

Take My Life, Please.

Endnotes:

1. Just saw The Dwarves here in NYC. Amazing. And my pal, Chris, from John Couger Concentration Camp was playing bass! You go, Chris!!!
2. george@furiousgeorge.com
3. The battle between Furious and Curious has just heated up YET AGAIN...more on that next month!
4. The new FYP album is godlike. But you already knew that.
5. Hope everyone is having a great summer!!!!

Listen up, asshole. When you go to a show to see a fucking band play, expect to shell out a few dollars. Playing in bands and putting on shows costs money, and while those of us who are making things happen aren't in it for the money, we're also not your entertainment slaves. Look at it like this: if you think something is cool, and worthwhile, then you should contribute to it's financial health.

Last night, I put on a show at our record store and a huge number of shitheads, so-called "friends of the band," showed up expecting to get in for free. To me, having a friend in the band is all the better reason to kick down a few dollars. Your friend has to buy guitar strings, or drum sticks or a burrito after the gig. Don't fucking tell me you're too poor to pay five bucks and then immediately go out to the bar where you'll gladly pay $2.50 for a bottle of beer.

Next time you come to a show that I'm putting on, asshole, I'm going to tell you to get the fuck out if you give me ANY flack about paying.

Then there's the dipshit who'll say, "I'd rather just give five dollars to the band I came to see." Well, dipshit, do you ever wonder why there are very few places for bands to play? It's because it costs MONEY to rent a space to throw a gig. Unfortunately, some of the money you pay at the door HAS to go to the venue. Aside from rent, we gotta pay for fliers, sound system rental, food and drinks for the band and for repairing the shit that assholes like you break.

That little rant is all I have for you this month. I went to Las Vegas Grind at the beginning of the month, when I'm usually working on my column, and completely spaced writing it.

The Grind, by the way, was a total blast. Reverend Beatman stole the show! I drank way too much, and I'm still recovering.

pete@stickerguy.com / PO Box 204 Reno NV 89504 USA

Did you catch LES SEXAREENOS on their recent romp through the U.S.A.? Shame on you if you didn't. Continuing my out of breath rave-up on them from last month, I'd like to add they also have a single on Sack of Shit. I haven't heard it yet, but supposedly a copy is on its way to me soon. Let's hope these ex-SPACESHITS can keep it together.

Last month I totally missed the GIMMIES 7". After I wrote my column, I went digging through the new arrivals at the *MRR* HQ, looking for stuff to write about for a 7" of the week thing I'm doing on the Blank Generation website (www.blankgeneration.com). Well, the GIMMIES 7" (K.O.G.A. Records/ Kikusui BLD. 6F/5-30-2 Daizawa/Setagaya-ku/Tokyo 155-0032/JAPAN) caught my eye. I put it on and was immediately hooked! This Japanese band have that destroyed Mod/Power Pop sound that's running rampant throughout their country. Think the RAYDIOS, or closer, think FIRESTARTER...which reminds me, did I mention the Mangrove (ACP BLDG 3F-B/4-23-5 Koenji Minami/Suginami-Ku/ Tokyo, JAPAN) comp, Ad-Vice in my last column? Well, even if I did, it's worth another mention. People have been abuzz about FIRESTARTER (3/4 of TEENGENERATE) since their inception. Here, for the first time, you can hear three of their songs — and they're GREAT!!! "Johnny Moped Was Right" is the stand out. But the CD also has three songs each by: INTIMATE FAGS, RADIO SHANGHI, ZYMOTICS and PRIVATEWAYS. The songs are good, but would have been better as a set of singles. You know how some songs just stand better on a single? Well, most of these fit into that category. After listening to this for a while, the songs start to drone. Still killer.

Back to the GIMMIES. Two songs, "Till You're Down/Sixties," with that blown-out angular guitar attack and solid, totally catchy rhythm. They're one of my current favorites, based solely on this single, and that's part of what makes 'em so good. You've heard me blab on about how one of the best things in the world is a perfect little single. Two songs that just bowl you ever. Play one side, flip it, play the other and continue doing that until you start to worry about wearing down the grooves in the record. This is one of those records. Oh, and as if it needs to be said, it sounds best when played REALLY loud.

After trying to track down a copy of the GIMMIES 7", K.O.G.A. Records sent me a package (THANK YOU!!!) of some other 7" and CDs they've put out. TREE BERRYS 7" is more straight-up pop, with sharp, jagged guitars that sound as mod as these three guys look. PIGGIES ' Mrs. Dunn 7" is four songs of pretty standard pop-punk (think Mutant Pop) with gritty distortion. The song "California Beach" stands out thanks to the female vocals. NUDGE 'EM ALL's three-song" It's Time" EP doesn't really do it for me. The more I listen to the batch of stuff K.O.G.A. sent, the more I realize that Japan has just as many mediocre bands as anywhere else. Most of the really good stuff filters over here to the United States, giving us a skewed view of what's going on over there. That said, the production on all these records is killer, and all these bands are way better musicians than most bands in the states. Or at least it sounds like they fucking care about the music they're making instead of just doing it just because. Before I go off on one of my "Just because anybody can start a band, it doesn't mean they should" rants, I'll stop here, saying thank you to K.O.G.A. (who also sent me two SWITCH TROUT CDs that are full of hot, distorted instrumentals), and get the GIMMIES 7"!

Can you believe yet another live RAMONES bootleg has come out? Yeah, me too. But what's really unbelievable is that this one is actually good! It's true. The sound is great and they rip through twelve songs in true RAMONES fashion. The songs on this 10" were recorded in 1976 at the Starwood in Los Angeles. Set your skepticism toward live bootlegs aside and grab this while you can.

Hate Records outta Italy is releasing three steamy sex-related GIZMOS tunes ("Pumpin' to Playboy," "Muff Divin'," and "Clean Steam") on a limited (500! at fast!) 7".

The DIALTONES are one of the busiest bands around at the moment. With a new single on NOW! Records (1615 Sixth St. NE #2/Mnpls., MN 55413) called With the Dialtones It's Always a Double A Side, these Germans serve up two more hot DEVIL DOGS-like rock 'n' roll: "Back In the City Tonight" is a sweaty, outta breath stormer, while "Take Me Back (To My Baby Tonight)" is a slower, swaggering song, in line with the LOOSE LIPS. Meanwhile, Radio Blast Record has just released a DIALTONES 12" EPcalled Short-SharpShock. I haven't heard it yet, though.

The MEASELS may have the distinction of being one of the first bands to commit a GORIES cover to vinyl. Their smart-looking single on What Else? Records sounds as good as it looks. Their cover sounds amazingly like the original (maybe a little cleaner) and the flip side is another smoking, organ-grinding pounder.

New Life Shark Records in Germany (the label who brought you CHINESE TAKEAWAY) recently released the long-awaited single by the PART TIME POSERS, who feature two members of Chinese Takeaway. In saying that the Posers do more of the same Takeaway-type stuff, I'm giving them a huge compliment. I think Chinese Takeaway were largely overlooked. Hopefully, the same thing won't happen this time around. The CD version includes two extra songs. New Life Shark also just released a single by the SOLD OUT SWEETHEARTS (limited to 500 copies) that's got the same snarling, singalong, catchy style that's become the mark of New Life Shark.

Bloodstains Across the World #2 and *Killed By Death* #33 have both hit the shelves. The

II AM RECORDS PRESENTS:

sixsouth

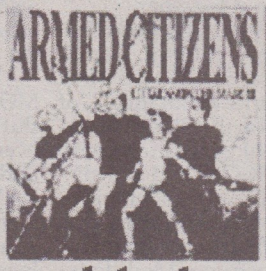
NEW- SIXSOUTH CD
"playing for pennies...paying our dues" (ex- Armed Citizens)

ALSO AVAILABLE:

ARMED CITIZENS
"citizens on the march" 7"
THERE'S SOMETHING ROTTEN IN RED LION 7" COMP.
(featuring- SCAM, ARMED CITIZENS, SQUIRE, AND THE HELLCATS)

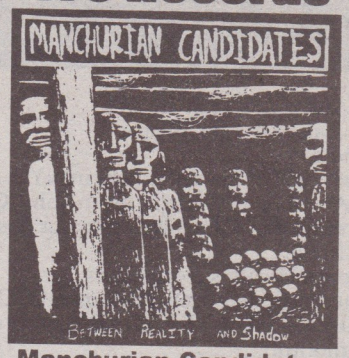
TWO AM RECORDS.

p. o. box 3434
york, pa 17402
717.681.2546
Twoam777@cs.com



c.d.'s- $7, 7"- $3, ppd., well concealed cash, or m.o. to Tim Shealer

TFC Records



Manchurian Candidates
First Full Length Album
"Between Reality and Shadow"
Also available on TFC Records

Right Turn Clyde
"Sippin"
7 Inch

Laughing Stock
"Long Busride from Capital City"
CD

We also carry release from slimmy likes of:
THE KRAYONS and ACTION JACKSON

Here's the deal. all EPs are $3 in the US of A; $5 elsewhere. CDs and LPs are $6 here; $8 there. Please add a $1 for 7" & CD's and $1.50 albums. spend ten bucks and you get a booby prize from one of our many trading partners around the world. send us love letters because our po box can seem rather large and empty at times.
Coming soon ... new LAUGHING STOCK EP and a full-length comp. CD.
Make money order and checks payable to: Roger Guerrero

P.O. Box 150877*Austin, TX*78715
www.tfc-records.com

BEYOND DESCRIPTION

OUT NOW: NEW BEYOND DESCRIPTION 7"
INSANE TOKYO THRASH
CLEAR WAX
$3 U.S./$4 WORLD (postpaid)
money orders to Frank Mauceri

CHAOS DAYS IN 1992

OUT SOON:
THE DISSIDENTS "CONFORMITY IS DEFORMITY" 12"/CD
--AUTHORIZED CLEVO KBD-PUNK CIRCA '81-'83
PUBIC HIPPIES "MAN GRAVY" 12"/CD
--AUTHORIZED COLUMBUS KBD-PUNK CIRCA '85

SMOG VEIL RECORDS

PMB 454-774 Mays #10-I.V., NV 89451 USA

franklisa@aol.com

DISTRIBUTED BY:
VACUUM
EBULLITION
SOUND IDEA

UNHOLY GRAVE

CAPITALIST CASUALTIES

japanese fastcore
meets californian
powerviolence

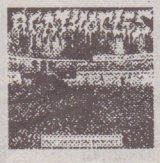
split 7"
$3usa, $5world

no rest for the dead

japan's
no rest for the dead
combine old school
cannibal corpse and
brutal truth with
pink floyd and jimi
hendrix, twisting
grind/death
heaviness with
psychedelic stoner
melodies into an
original and
remarkable sound.
apocalyptic sci-fi
lyrics are screamed
and sung and begin
at the end of space
where the earth is
just one atom
of the universe and
we human beings
are such very
small things.....

the end of space

no rest for the dead
"the end of space"
a stonergrind/death rock cd
$10usa, $12world



agathocles
black army jacket
split 7"
$3usa, $5world

belgian mincecore
meets
NYC hardcore grind

CRIPPLE BASTARDS

out
september
2000!

the all new cd:

"misantropo a senso unico"

the most unrelenting, full-on violence of cripple bastards'
ultrafast italian hatecore and grind nihilism yet!!
16 pages of lyrics and comment, 16 songs, 33 minutes....

deaf american

recordings

deafam minizine/catalog,
stickers, flyers, patches
and more are free w/all
mailorders
{otherwise send $1}

c/o r. hoak
#3 bethel church road
dillsburg, pa 17019 u$a
rich666@voicenet.com

distro: global: deafam, relapse, rhetoric, vacuum; australia: darkside; in league with satan, perpetual grind; austria: grind chucks; benelux: uxicon records; canada: diminutive, sonic unyon, u. of scatology; chile: deifer; england: sterilized decay; france: bones brigade; germany: deadly art, G7, morbid; italy: cripple bastards, headfucker; japan: allman, howling bull, NAT, record boy, T.H.A.; malaysia: grindmalaya; mexico: vortex; new zealand: subcide; singapore: homegrown; south africa: war; u$a: 6 weeks, ax/ction, bottlenekk, century media, chimp west, choke, ebullition, escape artist, extremist, game two, garment district, infection, infernal racket, newbury comics, nuclear blast, repulse america, revelation, riotous assembly, sound idea, stickfigure, subterranean, tribal war, vacuum, very

credit cards:
www.garment-district.com/deafam

WIMPY DICKS

NEW CD OUT IN AUGUST

ALSO AVAILABLE:
16TEEN YEARS OF NOISE LP/CD $8
PSYCHOERECTION CASS $5
AND BROKEN STRINGS LP $4
S.L.O. BORED LP $4

FORIEGN ORDERS ADD $5
CHEQUES AND MONEY ORDERS PAYABLE TO GUY STEWARD
C/O BOPPN' SKIN RECORDS
POB 14016
SAN LUIS OBISPO CA
93406

I don't give a fuck!

'Most 62 year old guys get their kicks in a rockin' chair. I get mine throwin' bricks through windows.'

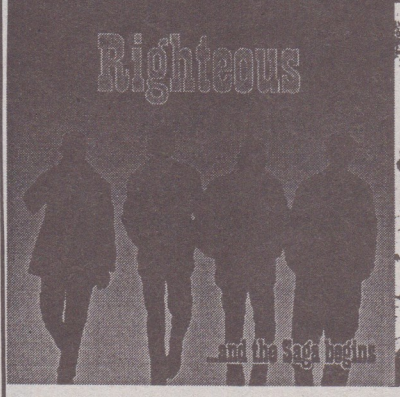
BARROOM TRANSCRIPTS
featuring Tony Straub

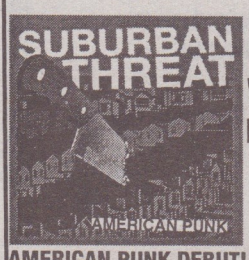
A book of short stories; barroom conversations and whatnot.

$11.95 to:
Crapshouse Press, PO Box 2691
Lancaster, PA 17608

THE RIGHTEOUS

...AND THE SAGA BEGINS. DEBUT!!! CD $10PPD
PRODUCED BY CARL TEMPLAR OUT NOW!!





SUBURBAN THREAT

AMERICAN PUNK DEBUT!!! CD $10PPD *PRODUCED BY MIKE & KENNY FROM PRESSURE POINT!OUT NOW!!!*

CHAPTER 1 RECORDS 3739 BALBOA ST #192 SAN FRANCISCO, CA 94121-2605

SMALL UNMARKED BILLS

Agent Felix/Lucky 7
split 7" now available

SMALL UNMARKED BILLS IS NOW A LABEL!! THIS 7" MARKS THE FIRST RELEASE EVER. IT FEATURES THE FAMOUS MP3.COM BANDS: LUCKY 7 (SAN DIEGO) & AGENT FELIX (ORLANDO) GET IT FOR 7 BUCKS. WE ALSO DO A LOT OF EXTRA OTHER WHATNOT. VISIT AT WWW.SMALLUNMARKEDBILLS.COM IF YOU ARE IN A BAND, OR IF YOU WANT SOME FREE MP3 FILES, OR IF YOU WANT SOME FREE OUT... ...RID FORMS TO FILL ...MARKED BILLS.

release #001
on clear red vinyl

Send $7.00 Check or Money Order (PPD USA) to:
Scott Draeger
Small Unmarked Bills
804 Panorama Drive #210
Palatine, IL 60067

www.smallunmarkedbills.com

Thee Hallowteens

OUT NOW

ROCKIN THE GRAVEYARD! 7"

SEND WELL CONCEALED CASH OR MONEY ORDER MADE OUT TO CASH TO:

THEE HALLOWTEENS
P.O. BOX 344
NEW YORK, N.Y. 10185

$4ppd US
$5ppd WORLD

hallowteen@aol.com
www.geocities.com/hallowteens

THROWIN' FISTS
Keep The Change

16 Song CD Including The O.C.'s Sessions Debut

on KPM Records at www.throwinfists.com

About the O.C.'s Sessions:

"Good ol' skate-punk with a taste of old-school straight from New Jersey...done DIY and looks pretty impressive." - Worldwide Punk.Com

"This is old school, in your face NJ punk, equal parts Bouncing Souls and Adrenaline OD."
-Jersey Beat Zine #65

"Well written lyrics and great punk guitar playing" - The Arrow Missed Zine

"Melodic for sure..." - Maximum Rock'nRoll #199

Jack Assley Presents!
http://www.figment.com/~jme/
On-line audio tracks – try BEFORE you buy!

Hostage Records
The Bleeders – I'm an American 7"
The Pushers – Hard Times 7"
Bonecrusher – No Escape 7"
The Decline – The Loaded Gun 7"
The Bleeders – Jesus Streets 7"
Curb – They're All Dolls 7"
[redacted]
The Pushers – The Junkie Son 7"
The Decline – American Tragedy LP ($7.00)
Smut Peddlers – Silicone & STP 7"
Bonecrusher – Sight on Today 7"
The Spooky – Dawn of the Dead 7"
The Numbers – One 7"
The Hunns – Not Gonna Pay 7" (coming soon!)

Radio Records
The Shifters-Mix it Up 7"
Trust Fund Babies-Up to no Good 7"

Rise Records
Tenpin-40 Hour Bus Ride 7"
Lonely Kings/Divit-Feel It (Split 12") ($7.00)
The Secludes-Blue 7"

Tom Perkins Records
The Piranhas-Garbage Can 7"
Piranhas-Piranhas Attack LP ($8.00)
Clone Defects-Bottled Woman 7"
Geriatrix-Switch Blade 7"

Transparent Records
Johnny Motel & the Fast Fucks-S/T 7"
Plan III-Wood Alcohol Is Not For Drinking 7"
The Dirtys-Teenage Teenage Problem Child 7"
The GC5-Buy American 7"
The Bump-N-Uglies-Diary of a Madman 7"
The Geriatrix-Pretty Little Nothing 7"
The GC5-The Price of Security 7"
The Hard Liquors-Ezekiel's Wheel 7"
The Hybrid Mutants-That's OK 7"
The Undead/Times Square-split 7"

Postage Paid Prices! (U.S. Only)
(Can/Mex add.50¢ per item)
(Rest of the world add $1.00 per item)

# of Items	7"	12" (LP)
1	$3.00/ea	No Discount
2 - 5	$2.80/ea	.50¢ Discount
6 - 10	$2.75/ea	.50¢ Discount
11 or More	$2.70/ea	.75¢ Discount

Here is how the discount works:
Just buy two or more items (any combo of 12" & 7") to receive the above discount.
All items shipped USPS
Send payment to:
(well-hidden cash (your risk), check or money order)
Jack Assley Presents!
8405 SW 6th Ave.
Portland, OR 97219
(email – jack.assley@figment.com)
(checks/M.O. made out to: **Jesse Edelman**)
PLEASE list alternatives or refund preference or you will get a credit slip!
Bands/Labels – I'm always looking for new stuff!

Exciting New Tastes From The Cheetah's Factory!

NOTHING COOL
"Taking Advantage Of Stupid People"
30 song Compilation CD
Mind blowing pop-punk
25 tracks recorded by Joey Vindictive

BLACK CAT MUSIC
"The Only Thing We'll Ever Be Is All Alone"
Full length album available on CD or LP
Dark, moody rock and roll for black-haired boys and the women who love them.

TANTRUMS
"Motels"
CD EP + 10" Bay area Rockabilly/punk with stellar female vocals. Features Pete Rypins of TILT and CRIMPSHRINE.

CDs-$10
LPs-$10
CDEP-$7
10"-$7
All prices postage paid in U
Cheetah's Records
P.O. Box 4442
Berkeley,. CA 94704

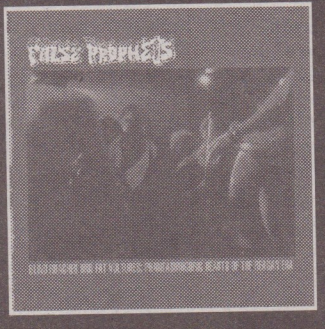
Distro BY MD

www.cheetahsrecords.com

Check out Cheetah band MP3s at e-music.com

CRASH COURSE IN CLASSIC PUNK

AMEBIX
ARISE PLUS TWO
Finally the re-issue of this defining crust-punk offering from the U.K. Originally released in 1985, this record has influenced them all, from SEPULTURA to NEUROSIS. Contains liner notes from PUSHEAD and THE BARON with rare photos. Also contains two never released bonus tracks recorded in 1987!
VIRUS 243 LP + 7" $9.00/ CD: $12.00

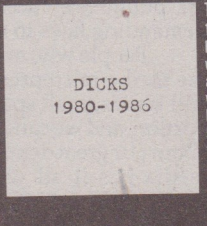


FALSE PROPHETS
BLIND ROACHES & FAT VULTURES...
The official musical anthology of this seminal political New York hardcore outfit from 1980-1885. Twenty one songs comprising over 79 minutes of music from album tracks, demos, comps, rare 7"'s and practices. Also song notes, liner notes and tons of rare photos in a huge24 page booklet. Don't let this pass you by!
VIRUS 244 CD: $12.00

THE RE-ISSUE SERIES ALSO INCLUDES THESE MUST-HAVES:

B.G.K.
A DUTCH FEAST
The year was 1983 and the band was BGK. Live or recorded these punks had one of the most furious and intense displays of hardcore the world has ever seen.
VIRUS 218 2XLP $12.00/CD: $12.00

VARIOUS ARTISTS
NOT SO QUIET ON THE...
A document of the N. California and Nevada punk scene as it was in 1982. Compiled by MRR founder Tim Yohannan. 47 bands in 84 minutes plus a 52 page booklet!
VIRUS 14 2XLP $ 12.00/CD: $12.00



THE DICKS
1980-1986...
Infamous Texan punks with a retrospective anthology of their way too brief rock history. Includes their singles, various album tracks and some great live material.
VIRUS 200 CD: $12.00

THE FARTZ
BECAUSE THIS WORLD STILL...
The discography of these Seattle, WA. hardcore pioneers. Fast, loud snotty and political too. Spawned bands like THE ACCUSSED. Fuck art, let's fart!
VIRUS 218 LP $ 9.00 / CD: $12.00

ALTERNATIVE TENTACLES RECORDS
SEND $1 (US FUNDS) FOR A CATALOG TO: P.O. BOX 419092. SAN FRANCISCO CA. 94141-9092 USA.
★WWW.ALTERNATIVETENTACLES.COM★
DISTRUBUTED BY MORDAM

Columns

music is okay, nothing that'll blow your top. For archival purposes or idiot completists (like myself) they're worthwhile. But the crappy photocopied fold-over sleeves are bullshit, especially when the records still cost $14. Fuck that. I'm suprised they even came with a sleeve of any kind. No printing on the labels, nothing. Even the plastic sleeves they come in are shitty budget two-mil things.

If you're someone who works in front of a computer all day, you can help make the day go a little smoother by listening to the Gift Wrapped Crap Internet radio station. Scott Bass plays a good mix of old and new punk, obscure and well known stuff. http://www.antennaradio.com/punk/giftwrappedcrap.

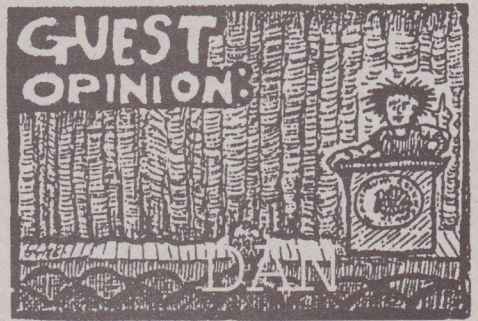
On July 14th, Handsome Dick Manitoba and Jayne County let bygone be bygones and performed a duet at the Squeezebox in New York City. If you've read Please Kill Me, you'll remember the chapter about the now-infamous scuffle between Manitoba and County. County also performed a mini-tribute to her old band, WAYNE COUNTY & the BACKSTREET BOYS.

R.I.P. Dept: Rik L. Rik recently passed away at the far-too-early-age of 39. He had been battling brain cancer for six months. Rik was in F-WORD, one of the earliest Orange County punk bands, who influenced later bands such as the ADOLESCENTS, RED KROSS and SOCIAL DISTORTION. Despite F-WORD's short life as a band, Rik continued performing solo throughout the '80s and '90s. Recently, Rik had been working at Pierce Brothers Funeral Parlor.

I mentioned this earlier, but I'm doing a 7" of the week thing for the Blank Generation website (http://www.blankgeneration.com). Basically, I gab about a 7" each week (good or bad) for about 300 words, and then do a few shorter reviews of other mentionable 7"s. I'm trying to offer a good mix of reissues and new stuff, bands first releases on new labels as well as household names on bigger labels. If you want me to review your 7", send it my way. I'll write about it here in my column too. Oh, and my *MRR* columns are now available on Blank Generation as well. It'll usually be posted there about 2 weeks before *MRR* hits the newsstand, so you might be able to get a jump on new records that are out.

That's it for this month. I'll see you at the Las Vegas Shakedown!

PO Box 11906/Berkeley, CA 94712
icki@mindspring.com



PROTESTING - WHAT ARE WE FIGHTING FOR?

SOCIAL CHANGE, FREEDOM AND EQUALITY OR A DAY OF PETTY BACKLASH?

The past twelve months have seen mass protesting against capitalism like never before. Across the globe, people are getting sick of the tyranny of global "free-trade" and profits before people and are doing something about it. In London, Seattle, and Washington there have been huge demonstrations with attendance in the tens of thousands, as well as the numerous other European, Asian, and African protests that our Western media choose not to report about but word of which has come through the various forms of independent media we are lucky to have in this time of communications monopoly.

June 18th, November 30th, April 16th, and May 1st all saw global resistance to the current economic system of excess riches to the few and mass poverty to the many in the form of street protests that have taken the public and the ruling classes by surprise and have spawned a huge feeling of hope with activists everywhere.

Petty differences between factions have been put aside and a unity has been spawned in solidarity against the corporate dominance of our planet. The sheer size and passion of these protests have made them impossible to ignore and they have even resulted in the corporate-owned media actually talking about the impact of globalization on regular people instead of just how much wealth it is generating for a minority of the population.

These protests have, however, not been complete successes. In each case there have been violent clashes with the police and rioting that has drawn attention away from the real issues that are being fought for. The media, whilst certainly talking more about the effects of global capitalism than ever before, are still concentrating on these acts of violence instead of the purpose of the demonstrators. No matter how successful a demo has been, the front page the next day is always of riot cops and smashed windows, not detailed critiques of the world's financial institutions and how they are responsible for everything from ecological destruction and widespread starvation to spousal abuse and suicide.

While it is clear that these mass protests are signs of a huge movement fighting for social change right now, it is not necessarily the signs of a successful movement. It could well be that it is the signs of a movement with the potentiality to be awesome and society changing; shooting itself in the foot.

How many more "riots" will it take before the public are successfully manipulated into demanding laws to stop future protests?

People who are on demonstrations know the media misrepresents what actually occurs and blows small spates of violence out of proportion, and we can all pat ourselves on the back about our great demos the next day and how the media has it all wrong. BUT THE PEOPLE WHO OUR DEMONSTRATIONS ARE SUPPOSED TO BE TRYING TO GET THE MESSAGE OF ANTI-CAPITALISM ACROSS TO DON'T HAVE THAT SAME KNOWLEDGE AND FOR THEM THE MEDIA IS TELLING THE TRUTH!

A demonstration or protest has a purpose. That purpose is to spread the message of whatever cause it is that you are fighting for. If the message is not getting across through your demonstration, then your demonstration is ineffective.

Have the mass street protests of '99 and 2000 been as effective as they could have been?

In my estimation they have not. The reason for this lies in forgetting of the main goals of a protest.

These goals are simple. You are protesting against something because you deem it to be wrong and in need of reform or abolition. You and your group, if you are protesting against something, are doing it to spread your message; inform people of what is wrong with whatever you are against; to get them on your side; at bottom, to educate and reveal sides to stories that the public wouldn't get to hear if you weren't out on the streets doing something.

A protest is not arbitrary or purposeless; it is there for a reason.

Protests against capitalism are the hardest form of protest because it involves trying to get people to admit that their entire lifestyle and life choices are wrong or misguided. That their choices are not their own. That they are being controlled. It is not as simple as single-issue protests that people can either choose to agree or disagree on without really changing much in their lives; this is the toppling of the predominant ideology in our society.

You have not only people's stubbornness and pride to contend with, but also the entire mass media, which works to perpetuate this capitalist ideology. A media that portrays people with your ideas as "lunatic" or "conspiracy theorist," a concept that is hard to explain to people for the very reasons you need to explain it to them. They won't allow themselves to hear it, for to accept it means their entire life has been a lie.

Your arguments have to be convincing; they have to be true. Strong enough for a person to completely change the way they have been existing thus far on this earth and rethink some of their deepest values.

Not only that, but you need to show them an alternative.

If you are arguing against using a certain product, you can explain how there are other ethically better products they could use instead. If you are arguing for vegetarianism, you can show how unessential meat is as part of a healthy diet. When arguing against capitalism, you also need to provide a replacement.

When arguing against the entire social system on which so many have based their lives, you need to have a clear alternative that is just as good for them if not better than this current system.

A demonstration against capitalism needs to incorporate all of these aspects if it truly wants to change the way things work.

Unfortunately the past mass-demos have not done this. The demonstrations have been used by some as an excuse to just have a party; get drunk or stoned and dance a lot; smash up some property or have a fight with the police.

These actions have been justified under claims of freedom and of obliterating fascism. Basically, if someone recommends that it's best to keep a clear head when demonstrating, they

are fascist. If someone tries to stop someone from smashing up a McDonalds because the consequences of that action will cause more harm than good, they are trying to hold back the revolution.

This is completely untrue. In fact, it seems to me that the utilitarian request to think about the protest on a whole and what is best for the mass is a lot less fascist than the "fuck everyone else I'm doing it my way" approach.

The problem here stems from the anti-capitalist attitudes to authority. Organized anarchists is a term the media likes to have a laugh about when it is raised; and a term anarchists are quick to defend if confronted with it as argument against their political theory.

Anarchists will tell you about how the media has it all wrong about anarchy. It is not mindless violence and each for their own, dog-eat-dog chaos. It is a system of autonomy, of self-government and not centralized government. Small, autonomous groups reaching a mutually beneficial consensus for the greater good or whatever. Not chaos, but people taking control of their lives.

Yet it seems this approach isn't taken when it comes to protesting. Instead, the mass actions are loosely organized with the ethos being for individual groups to do their own thing and not follow a mass game plan, even though the combined actions of each group effect everyone involved.

What is forgotten is that this is effectively a war. An ideological war against a well-conditioned state machine built on centuries of propaganda against this new radicalism. And wars are won with tactics, not with serendipity.

Yes, independent groups doing their own thing is a very good idea and a brilliant and confusing technique to confound the authorities, but not when some of these groups jeopardize the whole movement.

Remember: unorganized, autonomous groups all working together is not a concept the media or police are familiar with. If one group choose to be violent they see it as "the protest group" being violent and will act accordingly.

There needs to be a few protesting guidelines to be followed if a mass action is going to work effectively. This does not contradict the ideology of self-governance because it is a guideline enforced by nothing other than the will for a successful protest. It is up to individuals to either follow or not follow them, but the consequences of each decision should be made clear. Just as, in an anarchy, murder will not be a crime as such with express laws against it, but an act that agents will freely choose to abstain from or not, these protesting guidelines are there to be freely acted on or ignored as seen fit. I just offer them as a help to this growing social movement so that we truly create a better world and help forward our ideas and solutions and not just be able to say "*I smashed a Starbucks window*" or "*I got hit by a riot cop.*"

We must remember who it is we are up against:

A media that is looking for any opportunity to discredit the movement that threatens it's financial interests. Cops also working towards that end, attempting to antagonize the crowd into doing something stupid so they can be arrested and depicted as criminals. A public who are effectively brainwashed, who we need to get through to and inform, educate and include in our protest. A government who will use what legislation they can to choke the tide of opposition against them.

Now, with all this taken into account and the remembrance that this is essentially a tactical war we are in with those in power in society, it is clear we need to work out how to ensure that we are successful somehow even in the face of such problems.

June 18th: Police sparked off a riot.

November 30th: Protesters get the mass-media to finally report about institutions such as the WTO in a critical light; commentary is however overshadowed again by rioting and smashed windows.

April 16th: Police attempt to discredit movement from the start as they claim to find explosives in the action's headquarters. Heavy police presence blocks protests from getting too near World Bank meetings and random scuffles with the police ensure that all that most news services are concerned with is the violence although the World Bank and global capitalist institutions are being discussed in the major media again.

May 1st: UK police use clever trick of allowing protesters to do as they wish, that is until a McDonalds was smashed up. This leads to public outcry on the policing of the event as they are disgusted that the police allowed such actions to take place, along with "defacing" of cenotaph war memorial and Churchill statue. Police promise heavier security measures next time. A Prevention of Terrorism Act looms ahead to paint activists as "terrorists."

Each day of action has had the spirit, the vision and the will for success but each day has been clouded by acts that take attention away from the real issues being so desperately fought for. It is these clouds that I will attempt to get rid of.

First, we must address the issue of violence. This topic has been tried and tested for many years in activist circuits, but I feel it simply can't be ignored. Contrary to popular belief, there is no room for both kinds of protest at the same time. You can't have a violent and a non-violent protest happening simultaneously. What happens is the majority of the crowd who were peaceful get arrested because of the actions of a minority. Police do not think in terms of small collectives of autonomous people working together. They see it as everyone on the protest is part of the same group. This must be taken into account when organizing.

What I suggest is that mass demonstrations should be non-violent, always.

Are we trying to get a message across or cause property damage? How effective is property damage as a tool for spreading our ideas?

It seems every one of these mass-protests have been overshadowed by violence, and, no matter who started it (cops or us), it simply doesn't matter. The media doesn't care as long as they have a photo of a burning car or a smashed window for their front page. All violence has served to do is take attention away from the day's purpose.

Not only that, but it seems many activist groups come more prepared for damage than to educate. Bags are filled with masks, changes of clothes and hats to confuse CCTV and police, but not leaflets and stickers to inform people about the issues we are fighting for.

Instead of concentrating on what illegal acts we can get away with, we should be concentrating on forwarding our ideas.

If you want to perform violent acts; sure, do it in. Just not on mass-demonstrations where your actions will affect so many more people.

Smashing up a McDonalds. Is it better to do on a mass action where your acts will justify riot gear and heavy handed policing against everyone else; where you will scare (not inform and educate) staff and customers in the joint; or at night, another day, when there are no workers or customers in there? The same damage will be done and no innocent people will be scared or hurt. McDonalds will face the same costs and you will be justly accountable for your actions; not a crowd of people unaware you have even done the job.

It certainly makes it easier to explain to people how bad McDonalds is and have them listen to you if they aren't suffering post-traumatic stress disorder from being inside one as activists hurl bricks at them.

Do it at night, another time if you have to, but to be honest, how useful is property damage as a tool for educating and protest?

Smashed windows may cost the multi-million dollar burger empire a bit of cash; but it is cash that they have, and maybe the cash they spend on fixing what we have destroyed will lead to them cutting more corners (wages, health and safety, etc.) as they strive to restore their profits?

Does anyone really get educated by seeing a smashed window?

If done by day, it is seen as "thuggery," if done by night it is "vandalism". Does anyone look at a smashed window and go, "*wow, that must mean that this company is a major player in global capitalism. It must oppress thousands and thousands of people, destroy the environment, harm animals, exploit children, etc*" No, they just see it as an act of mindless destruction.

A more clever approach would be to go as a group in the dead of night (not during a mass demo) and cover the exterior of the building with information about the company's practices that you find so deplorable. Subvertize don't vandalize. Graffiti, fly-posting, stickers, etc do a much better job at explaining what it is that is so wrong about McDonalds than a smashed window.

Yes, trashing McDonalds means it won't do any business for a day…but surely we need to think more long term? The people who don't go to McDonalds because it is closed due to smashed windows still won't know why they shouldn't go to McDonalds, they'll probably just go to Burger King Or KFC instead. No message will have been conveyed, just an inconvenience to consumers who are still mindlessly consuming.

Which would we rather see; a new sustainable social system built for people not profits, or a smashed up McDonalds?

Which is the more constructive?

Arguments are always forwarded about how the damage done to one shop window is nowhere near as bad as the damage caused worldwide by global capitalism, and that is

perfectly true. But what does that prove?

If I kill my friend it won't be nearly as horrific in scale as the mass murders of Ed Gein or John-Wayne Gacy, but do I not still have blood on my hands?

Don't we want to stop the damage of global capitalism not try to compete with it?

I'm not advocating complete pacifism because, being the anarchist that I am I'm not really for strict rules on how to always behave. You can't really give orders on how to behave as an absolute because we just don't work that way. If I was in danger I would not sit idly by and smile as I get my head kicked in and I do advocate self-defense. But we should be trying to create a situation where we won't need to be defending ourselves from riot-cops and their chemical warfare, not playing right into their hands by committing non-useful violent acts that serve only to justify (at least in the eyes of the media) their use of force.

Kicking in a shop window is not self defense against anything; it is self-defeating.

No, if you want to educate, inform and convince people on these demos of the evils of capitalism do something useful with McDonalds and places of their ilk. Blockade them and give leaflets to anyone who wants to go in. Explain to people why you are there and what you are doing. Perform street theatre pieces about what terrible things the company does. Give people facts and act as approachable individuals who aren't "crazed extremists" so that people can see that this isn't some wild fantasy or paranoid belief but that…THE CLOWN HAS BEEN LYING!

Yes have individual autonomous groups planning their own actions across the city on the day of the protest, but have them be actions and not just bitter attacks. Make them be a force for change and not a force for stereotyping.

As I mentioned earlier, it is a PR machine we are working against and we need to take it into account when demonstrating. The media portrays the anarchist as a hooligan with no real ideas of what to do without capitalism; who just uses these utopian ideas to create a world where they can freely do what they want (which will inevitably be some form of violent act. Murder and rape are always favorites.).

We should be working to dispel these stereotypes for the bullshit that they are, instead of playing up to them.

Every headline screaming about "violent clashes" etc, is another reinforcement of the belief that the anarchist movement is unviable extremist nonsense, and another ideological defeat.

Now we know that all this violence and chaos that occurs at the demos is not solely the result of us. Most of the time it has been sparked off by police behavior designed to deliberately antagonize us. From tear gas, to rubber bullets, to batons, to running people over; they do it until we snap.

The next simple rule would be to try our damnedest to not snap.

Yes this is hard, but not impossible.

A start would be to carry on with the N30, A16 suggestion of no drink or drugs on a demo. British activists seem to have a problem with this but I don't see why.

Drugs and alcohol dim your senses and inhibitions. If a cop is trying to aggravate you into doing something arrestable who is more likely to fall for it; the alert sober demonstrator or the drunken one? Who is more likely to keep their anger under control when passing another branch of their worst corporation; the stoned or the straight?

The questions are endless; the answers are the same. Sober wins each time.

Again the lesson; this is a war. We need to be alert and prepared for anything, be able to resist attempts to manipulate us into doing something stupid. Civil disobedience will always result in police action; but there are good ways and bad ways to deal with it. Sober, clear-headed individuals will be able to deal with it without playing into the cop's hands. The best-intentioned drunk will still not be aware enough to handle things effectively.

There is plenty of time for partying afterwards, or the next day. Can't we just get a little more serious about what it is we are trying to do with these protests that we can not drink or get high for a few hours on such an important day?

Once we are all sober and aware we must make sure to remind everyone around us how police have acted in the past to encourage violence and warn each other of what to avoid and how best to do it.

It is all good and well to speak later about how the police flagrantly mishandled the whole protest and caused more harm than good; but we must do everything in our power to prevent them from their sabotage in the first place.

Before the demo, activists should share stories of incidents they have seen of cops at work to destroy a peaceful-protest. I know I have stories to tell and I'm sure everyone who has been to one of these things has seen something done by the authorities that struck them as amiss.

Information is education and we can learn from their mistakes. To know the enemy is one step closer to their defeat. For fuck's sake the cops know us well enough. They know what sort of things we'll be doing and they use this knowledge against us, but we have the power to turn the tables.

It is very, very, very hard to avoid the schemes of the "protectors of the peace", and a lot more easily said than done; but what we can definitely do is at least try to prevent them from screwing us up. And when we don't stop them and it happens again, make sure that when they do pull something we can call them on it.

Cameras, video-recorders, tape recorders, etc are an essential activist tool in this media age. You can only deny tales of police corruption and authoritarian conspiracies so much when faced with blatant evidence, and photographic proof is a damn fine way of showing people who usually only get the mass-media points of view what really happened.

Record everything. Distribute the evidence.

We have seen police illegally covering up their ID numbers, beating innocent people, using illegal weaponry, lying, spying, sabotaging, etc and if we can show this to the world our tales of *"it wasn't us it was them"* can no longer be denied.

Too often the left seem to be against the media. Earth First summits, Mayday organizing meetings to name just a few, had strict no journalists or no recording policies. This is also self-defeating.

Remember: their media will be working against us. We can only use our own media to confront their lies. By being fully accountable and by having things documented as evidence it can easily be shown that the masked conspirators are not us but them!

Many are afraid of having their faces filmed and being used as incriminating evidence. Well the facts are that if CCTV hasn't got you, if the media networks filming the events haven't got you, then the undercover cops with cameras (who openly admit to being there…for our own good you know) will.

They will have their footage…we need to have our own.

Groups like the Independent Media Center are proving a useful component to a day of action as anyone with internet access can be shown the other side of the story; we need more of this.

Basically we just need to remember why we are out on the streets anyway. We need to be aware of what we are up against and the tools of its complicity. We need to make sure our efforts are as useful as we want them to be and not fall for the same traps over and over and over again.

Think as a mass. Think as a unit. Don't just let the day be a day to violently vent out your frustrations on the corporation of your choice, let it be a day to inform others of why you are angry and why they should be too.

Give the police no ammunition to use against us as they struggle to criminalize democracy. Make them accountable by getting them on candid camera. Publicize all injustices they commit and call them on their shit.

Don't avoid the media…get in the media's face and use it for our advantage. Tell the world what is going on.

Remember your leaflets and fliers. Slogans and dancing are not all that it takes to spread the message. Graffiti, sticker, subvert.

Be creative not impulsive. Smash a window or inform? Lash out or educate? Think long-term change not short-term relief. There is so much more to do outside a corporate enterprise and within than throwing bricks. Remember your stereotypes and destroy them.

Think about what you are doing and how you can best be effective. Don't just get pissed out of your mind and go down for a fight. Tomorrow there will still be opportunities to get drunk; there will not be opportunities to tell our rulers and oppressors that we are sick of them alongside tens of thousands of people. The protest should be more important than your immediate gratification.

Be aware of the many ways the authorities will try to fuck shit up and don't fall for their games. Even in the most extreme situations, we must remain rational and not succumb to the angry mob they want us to be for the morning's headlines.

It is not necessary for there to be a riot to get front-page news. The cameras are always there, reporting before any bullshit occurs. If there is nothing else to report, maybe they will have to fill up the rest of their space with the information about why we are all there!

Just bear in mind all that is stacked against us, but we can't let them win. Impossible odds can be overcome — just look at Vietnam — but they must be won with organization. We finally have a movement that is no longer secluded in the corner of a smoky bar, the side notes of some newsletter or the margins of acceptable thought. We have a very real and very large show of support from a wide

Columns

range of people and organizations. We have already changed the face of protesting, broken media taboos about "free-trade" reporting, gone against the tide of support for the global financial institutions that help rape and kill our planet and shown that we are not isolated extremists, but intelligent human beings with hope for a better world. We finally have a movement that has the potential and capacity to break the boundaries of capitalist dogma and make people brainwashed into the myths of their repression realize what is being done to them and reclaim their lives.

We must keep this going and rise to new levels of success. We must not be afraid to question ourselves and what we are doing, for to not would be to prescribe to the same arrogance of those who are in charge right now. We need a successful movement as well as a large one.

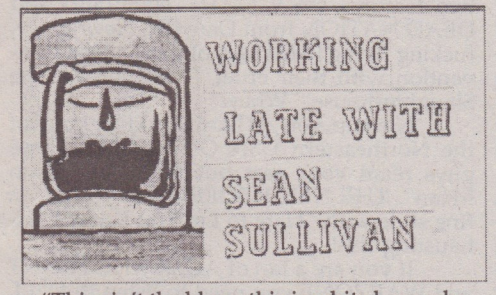
This system cannot last in its current state and we must keep on spreading this message to all we encounter.

Let's change the world, not just revolt for show. Educate, don't alienate.

It's time to take back this world,

Dan McKee; May 2000

profitganda@hotmail.com, http://www.gardners. freeserve.co.uk/TheAcademyMorticians. htm



"This ain't the blues, this is white boys who ain't got a job"

- The Replacements, When The Shit Hits The Fans

•••

"I harbor a skin color that society would consider White. I choose to make a distinction between the color of my skin and the color of my culture. I have reached the conclusion that, for a person such as myself, the state of being White is a choice." -Matt Callan, *HeartattCk* #26.

What a load of hooey.

White privilege is not an option. Being white is not something we turn on and off like a switch. The concept that we have a choice and can opt out of benefiting from a racist system just by renouncing our "whitehood" seems so asinine to me that I have trouble understanding why others fall for it. "Um, thanks for serving me in front of that black couple over there, but I'm trying to renounce my white privilege, so would you mind making me sit in the back?" Come on, let's think about this for a minute.

Matt goes on to describe how whiteness is socially constructed and that if we look back 150 years, his ancestors, the Irish, were oppressed as well, and therefore, he prefers to view his heritage as that of an oppressed people instead of as part of the dominating white culture.

Oh, how convenient.

I question when was the last time Matt was turned down for a job because of his last name. Or how many times, when he was growing up, did parents not let their kids play with him because he was Catholic. I was raised Irish Catholic, and the extent of the abuse I've gotten for it is people mispronouncing my name (it's not Seen ya assholes) and calling my family a bunch of lushes (which, guess what, they are!). Not exactly the type of abuse one associates with racial violence, and even when I look at *Without Sanctuary*, a book of lynching photographs from the last 100 years, I see a lot of white faces in it, but not a lot of Micks hanging from ropes.

This isn't about Matt, though—this is abut an idea represented most vocally in the journal *Race Traitor*; that we, as white folks, need to give up our privilege, and when enough of us do, the world will be a better place. *Race Traitor* not only posits this theory of deprivilegizing, but servers up its racial analysis dialectically, viewing people as being either black, or white (white then meaning Asian, Latino, Indian et al) leaving no room for the real polyprejudice that people face everyday, of Blacks hating Koreans or, as was the case at my last job, El Salvadorians hating Mexicans.

Racism is, as Matt believes, socially constructed. Racism is ingrained in our laws, our social mores, and our personal lives. Claiming an Irish heritage and superficially brushing off your white privilege, strikes me as more of the same bourgie feel good new age politics and I ain't buying it.

•••

Stuff You Should Pay Attention To

1. Specific criticism aside, I commend *HeartattaCk* for doing a race in punk issue. *Ha*C has been getting better and better of late. clap clap.
2. I can, for a limited time only, be reached at: PO Box 170394, San Francisco, CA 94117 / seansul@mindspring.com. Write me nice things that make me want to go to the PO Box—I'm scared of the woman who works there. Her name is Eddie and she's really mean.
3. Just finished reprinting a pamphlet from the late seventies critiquing the RCP's stand on homosexuality. It's called "On Homosexuality: A Stalino-Leninist guide To Love and Sex". It's funny. If you'd like a copy, send a buck to my PO Box.
4. Tom Hopkins is going crazy. I think it has something to do with his diet. This hippie (if there's one thing hippies are good for, it's nutritional advice) on the radio told me if you get too much of your energy from protein instead of from complex carbohydrates your body build up ammonium. Ammonium in your blood stream can affect your brain, and things that affect your brain make you crazy.

Reclaim The Streets

Yes! Armen and his great Headache Records label have a good record for you punks and skins this month. We are treated to a new EP by BRASS TACKS from Madison, Wisconsin, called *The Good Life*. You are familiar with the BRASS TACKS from releases on American Upstart, Haunted Town Records, and the Punks, Skins and Herberts Compilation Volume 4 on Helen of Oi! Records.. This Headache record might just be the strongest BRASS TACKS release yet! These bad individuals kick a whole boatload of politically correct asses on this gritty EP. The sound is fast rock'n'roll with a chip on it's shoulder, kind of similar to those punks the RANDUMBS on a night of heavy drinking. The title cut, "The Good Life," depicts the BRASS TACKS flush with the American success story. The only politics these fuckers embrace are the rights to pursue televised wrestling, Internet porn and cold beer. This rowdy EP contains three good originals and a cover of "Dead or Alive" by OUT OF ORDER. Get this new Headache product from: PO Box 204, Midland Park, NJ. 07432. headrecords@aol.com

Cranes Blases Records from Paris, France has a new skinhead/punk release for you. The band is called CHIATIKS from Meaux, France and the EP is entitled *On en a bave*.This high-quality product starts out on face "A" with a slow melodic Oi! number sung in French: "Liebe Lied." The real Oi! excitement starts on face "B" where CHIATIKS unleash their song "Baston." This uptempo Oi! tune has snarling vocals, good guitar playing and shouted choruses. Very good! The final number on this well crafted EP is "Union Force 2," which uses a saxaphone to punctuate the lively Oi!/streetpunk sounds. Write to Cranes Blases Records, BP 85, 75561 Paris, CX12, France.

S.O.A. / Oi! Strike Records from Roma, Italy has two fine new releases for you this month. First up, you have a split EP with DUAP and COLONNA INFAME. This record starts off with a bang with DUAP playing "Odio." Next on the agenda is an even faster tune "Oi! La Vendetta,"with loud gruff vocals, a melodic backbone and a hearty guitar/singing top-end. Good shit! Turn this EP over and you get the new incarnation of COLONNA INFAME- back after a two year hiatus with a new line-up. The two new songs, "Giustizia" and "Non Morira," emphasize the struggle of day-to-day survival in a world of shit. This is fast emotion charged Oi! with good vocals and solid guitar, bass and drum playing.

The second record available to you now on Oi! Strike Records is the VANILLA MUFFINS 45 "Blue Red Forever/Mommy Can We Stay Young?" This is more of the predictable happy Oi! that these men have become world reknown for. This is a light and fluffy confectionary approach to "Sugar Oi!/pop with lots of hooks, pleasant harmonies and highly palatable singalong ditties. Write to Paolo Petralia, Via Oderisi da Gubbio 67/69, 00148 Roma, Italy, or e-mail S.O.A. at s.o.a.records@iol.it (www.mywebpages.com/soa).

Hey fucker, there's some nasty fucking punk rock from BOOTJACK and the AAKATAS on Fuckin' Fuckers Records out of Mishawaka, Indiana this month.

The AAKATAS start the whole mess turning with "Rock n' Roll Nightmare". This is rough and tumble punk with shouted vocals and a straight-forward punk rock guitar attack. This is bar room music just begging for

Columns

pints of beer and a thrashy crowd.

Turn this 7" over, and you get an even meaner bunch of hombres. BOOTJACK start off the snarling punk with "Kick 'Em Down." This is fucking raw street rock with an Oi! kick to it! Gruff, deep vocals flesh out good guitar parts with a solid bass and drum foundation. We go right into "Back Against the Wall" and then "The Meanest Herbert," which has a great skinhead music flavor. "Just Another Drinking Song" is self-explanatory. We finish up with "Porno Creep." Every song on this BOOTJACK side is damn decent street punk! Contact BOOTJACK and AAKATAS at Fuckin' Fucker Records, PO Box 721, South Bend, IN 46624 or through Todd Meszaros, 541 West 7th St., Mishawaka, IN 46544, 219/259-0017.

RIOTGUN have a rocking EP out on Mad Skull Records from Amsterdam, Holland. This new slab of vinyl is called *Bound and Gagged* and this is rock'n'roll with a capital R! These motherfuckers start out with an inspired version of the DEAD BOYS "Sonic Reducer." This rock band has harnessed some of the notorious TURBONEGRO's 70's rock energy. "Reclaimed" goes right into the melodic "Doin' My Time." This rock'n'roll band have readily apparent influences from rockers as diverse as JOHNNY THUNDERS, IGGY POP, SLADE, and SOCIAL DISTORTION. Side two starts off with an instrumental and then moves into the rarefied atmosphere of sex, drugs and alcohol on "Built to Last." These guys do the HELLACOPTER's "Detroit Motor City Rock" better than those Swedes do.

Jason Straughan, K. Frances, Mike Lequerica and company, DEAD MAN'S CHOIR, from Southern California, have a full volume rock'n'roll onslaught for you this month called *She Don't Like It*. This is their second 45 on Know Records and it perpetuates the STITCHES/THUNDERS punk rock blitzkrieg. The title cut, "She Don't Like It," is a red hot burning DEAD BOYS riff that kicks a lot of Hollywood rocker butt! The B side is a power-pop cover of the song "First Time" by the late seventies English band THE BOYS. THE BOYS material might not be powerful enough for you Ohio rock'n'rollers, but the "A" side is worth the price of admission.

After last month's excellent RATTUS compilation, you lucky punks get "Rajoitettu Ydinsota" - Tribute To RATTUS on Fight Records out of Finland. This fucker has some scorching RATTUS covers on the sixteen band CD. Included are TOTUUS, ACAO DIRETA, ATTENTAT SONORE, UNKIND, the veteran punk band from Brazil OLHO SECO, RAHAKKA, DOOM from the UK, CONTRASTO, WARCOLLAPSE, the legendary KAAOS and more! Great stuff! Write to Fight Records, Hikivuorenkatu 17 D 36, 33710 Tampere, Finland or e-mail at tomi.minetti@kolumbus.fi (www.colombus.fi/fight).

You like brutal, fast, hardcore punk? You want your brain to shrivel up and disappear? Try the MASS MURDERERS from France on their new split 10" picture disc with TAGADA JONES. Check out the lyrics on the great punk song "We're Back." "Twelve years since we lived on the other side/ Twelve years since we talked about your lies/ Generation alerted but nothing has changed/ I think that's the reason why we're here again/ We're back but we're older/ We live on our own/ We're back and still with anger/ You can't break us down/ No destination for youngsters they march for riot/ They don't wanna hear all your bullshit anymore/ No destination for the new policy heroes/ We can use our minds against your crazy laws/ We think for ourselves and we know what to do/ We won't sacrifice our lives for you/ We think for ourselves, not from the cons from your past/ I think our fight will not be the last/ We won't be subjected to your past/ We're still punx against your lies/ And even if we're living fast/ We don't wanna fucking die/ We're not guilty of your past/ We're still punx against your lies/ And even if we're living fast/ Our fight won't be the last." Fucking excellent!

Turn this disc over and your get more relentless hardcore from TAGADA JONES. Lots of competant guitar leads - metal mania meets head-banger hardcore punk. This shit smacks you right between the eyes. Wicked fast hardcore impaled on sharp political spears.

Cyclone Records from Merrimack, New Hampshire presents DEAD EMPTY with their new EP *Going Down*. This rock n' roll has a great HUMPERS meets the CANDY SNATCHERS groove going on! On "Through My Eyes" there's a melodic punk-rock frame work that reminds one of JAKKPOT. DEAD EMPTY picks up the pace a notch with "Nothing", which brings to mind THE BOILS or THE DUMMIES. A very good rock'n'roll record for you cretins!

Mr. Duane Peters has a new punk rock project for you called THE HUNNS. The debut CD/LP on Disaster Records is called Unite and if you like the US BOMBS, you will like THE HUNNS. Duane has that signature snarl that you beach punks and Hollywood hair-do hip-fucks like. Most of the tunes are penned by Duane Peters and guitarists Rob Milucky and Mark Lee. You probably remember Mr. Lee from his tenure with the HUMPERS. This is good guitar rock with super-tight harmonies. Like the US BOMBS, this shit would best be appreciated live with a face full of drugs and alcohol, but the recording holds your attention most of the time.

MAN'S RUIN out of Atlanta, Georgia, has a snotty CD out on Helen of Oi! Records called *Gossip, Rumors and Lies*. You get new versions of "Black and Blue" and "Tattoos and Memories." This is hard rock with attitude. If you are a fan of the LUNACHICKS or L7, this might appeal to you. Jennifer Noah lays down tough rock'n'roll guitar lines while Rhonda Riot screams and shouts like a woman possessed. This is not for the feint hearted. It's not punk, it's not Oi!, this is estrogen-driven, hard-bitten rock'n'roll. MAN'S RUIN covers "Chip On My Shoulder" by COCK SPARRER and Rhonda has the loud vocals to pull it off. Jennifer on guitar and Lindsay Newlin on bass formulate a vicious rhythm section, with Ian pounding on the skins in earnest. You get a bonus track at the end with Rhonda and company covering the shit out of "I Don't Wanna Hear It" by MINOR THREAT.

For you hardcore knuckleheads, Kangaroo Records has a brute force twelve-band hardcore attack all packed onto a little 7" EP called "This Is Kangaroo Not Berkeley." This fucker starts out with REAL SHIT from Yokohama, Japan, then segues into KLINEFELTER from Jackson, California. Next up, you get a treat with TRENCH COAT ARMY, from Monroe, New Jersey, doing their raucous thriller "Quarantined." Read some of the lyrics on this blistering slug-fest: "From within contract the disease/ From within spread the plague/ From within corruption is unleashed/ From within the poison's damage is done/ Gonna destroy all that comes in contact with me/ Destroy from within-the poison in the machine/ I am poison/ In your socially acceptable sorry excuse for a punk scene/ Gonna destroy what's left of my life/ Poisoned...sickened...destroyed...everyone/ I am the poison/ I hate everyone- want to poison everyone/ I'm sick- you all make sick, there's no poison, no conflict/ I'm sick of empty threats of rebellion/ There's no chaos if you're not poison."

The next band to fuck with your shit is POSITIVE NEGATIVE. Followed by THE UNDISPUTED HEAVY WEIGHT CHAMPIONS from Seattle, and finishing off side one with a skull crusher of a song "Jinxed" by KOZIK out of Boston, Massachussetts. Side two features U.S.V. , THE DESPISED and DEAD NATION from Danville, New Jersey, fucking flying in the face of the Geneva Convention with their cruel "Welcome To The Slaughterhouse." Whew!

Next up, you get hardcore killer kings of the Northeastern USA OUT COLD! These guys ream your ears out with "Just Plain Mean". THE NEIGHBORS finish you off in fine style with "Hate to Let You Know." Exhausting shit!

If you are a fan of AGNOSTIC FRONT and WARZONE you need to listen to FULL SPEED AHEAD from Leipzig, Germany. This shit is brutal anti-facist, anti-racist hardcore from the L.E. Crew- strongly connected with Conne Island- one of the largest underground scene clubs in Germany. FULL SPEED AHEAD formed in 1994. This CD- *04277 Never Sleeping* is their first full length- Ten songs of relentless hard-core steeped in good politics. Write to Halb 7 Records, 06842 Dessau, Germany. fullspeedahead@gmx.de www.fullspeedahead.de

TKO/Flat Records has rereleased the fucking brilliant *Reclaim the Streets* LP by RUNNIN' RIOT on CD format. This Belfast, Ireland Punk and Oi! band has a worldwide reputation for steadfast street punk. This motherfucker kicks ass! Listen to "Drunk & Disorderly"- fucking hard as fuck street punk is the currency here! In "Keep the Faith", RUNNIN' RIOT tell you "Oi! Oi! Music Will Never Die!" You get a great cover of the OPPRESSED classic "Work Together." Listen to songs like "A Way of Life", "Rock n' Roll Sellout", "Right Through You" and "Time to Fight." Good shit! Testify to the truth in the words to "Divide and Conquer:" "You've got your high-paid politicians in their fuckin' flashy cars/ But if you speak out against them they'll lock you behind bars/ They're all the fucking same be them blue or be them green/ They all tramp on the working classes and behind your backs they scheme/ Working class man take a working class stand/ You've

Columns

got brother against brother divide and conquer/ This fucking fascist police force you've heard the tale before/ It's seven in the morning and they're kicking down your door/ For having had the balls to stand against their hate/ And wanting to speak out just to help decide your fate/ Working class man take a working class stand/ You've got brother against brother divide and conquer/ It's time the working classes had a voice to air our view/ Why should so many people be dictated to by fools/ We've all been through the hardships and we've all been through the pain/ But those bastard politicians are making money just the same." Included in this CD version of *Reclaim The Streets*, are bonus tracks from a live show at Warzone Centre, Belfast on June 3, 1998. Get this record skinhead! Go find this CD punk rocker!

A.D.D. Records has released the COPS AND ROBBERS CD, *Face to Face With Hate*. This hard-edged punk CD is fast and tough hardcore mixed with slower melodic punk. In the song "Dropping Like Flies", COPS AND ROBBERS sing some heartfelt lyrics about the punk scene: "All my friend are dropping like flies/ Becoming what they always despised/ Hanging up their boots/ Changing their attitudes/ All my friends are dropping like flies/ The gleam is gone from their eyes/ But I just can't let go/ To the life that we led before/ Turned your back on all our hopes and dreams/ Everything came busting at the seams/ Never gonna let it happen to me/ Never gonna let it happen to me/ All my friends are dropping like flies/ They just didn't realize/ This so-called growing up/ Just means giving up/ Turned your back on all our hopes and dreams/ Everything came busting at the seams/ Never gonna let it happen to me/ Never gonna let it happen to me."

Listen to the desperation of the slower song "Too Late" which has hooks that remind one of THE UK SUBS. It goes like this: "In my hour of despair/ I built myself an electric chair/ Gotta sit down before the walls close in/ Gotta sit down and watch the city spin/ Black and blue from head to toe/ Scabbed and scarred and full of holes/ Too dead to take a knife to the wrist/ Too alive to let the pain persist." COPS AND ROBBERS also cover "Playpen" by SOCIAL DISTORTION. Very good! Write to COPS AND ROBBERS at: PO Box 41, Allston, Massachusetts, 02134.

The fucking STITCHES and the BODIES put on a killer show at an all-ages venue in Cotati, California. Barry from Red Devil Records in Petaluma put approximately ten months of hard work into bringing these two bands of miscreants together. The punks got drunk. People were knocked down and were promptly scooped back up. The kids had a very merry time!

TEXAS TERRI and THE STIFF ONES came to the Cocodrie for a rock'n'roll extravaganza!! TEXAS TERRI did some of her patented hits like "Bad Situation" and "Oh Yeah." We also got dynamic versions of two IGGY POP and the STOOGES songs- TEXAS TERRI ripped up "Shake Appeal" from the *Raw Power* era and "Down in the Street" from the *Fun House* era. Great stuff!

We had a great hardcore show at the Cocodrie in San Francisco recently. Fucking VIRUS from Philadelphia kicked things off, leaving the kids feeling like they just seen an EXPLOITED show in 1983. Next up was ENDLESS STRUGGLE from Salt Lake City, Utah, showing how they keep the scene alive in their neck of the woods. Next up was the real mother-fucking guns: ANTIDOTE from Amsterdam, Holland. Fucking great! There were amazing originals and a BLITZ cover too!! A truly excellent punk band - support ANTIDOTE!

INTREPID AGAINST ALL FACISTS and SONS OF LIBERTY put on a good show in San Francisco recently. The Ox and his INTREPID A.A.F are fucking maturing into a first rate punk rock working unit. SONS OF LIBERTY play slower Oi! with sister and brother team Jessica and Andy taking turns on vocals. This music is passionate street rock and Jessica's singing voice is exceptionally powerful. Go see these two bands as soon as you can.

Till next month-See You Around.

In the small town of Port St. Joe, Florida, the atmosphere this summer is not thick with the pulpy decayed smell of paper being made. The mill was closed a few years back, leaving in its ruins an umemployment spike. But on the fourth of July, 2000, the residents of Port St. Joe and its vicinity blanket the park by the bay and on a makeshift stage, a hired band rolls out rock 'n' roll oldies. "Johnny B. Goode." The cicadas chant. The small children run in circles with fluorescent light sticks until the sun goes down and you can only see the light sticks. We swat at misquitoes until finally, an announcement is made. Due to a small brush fire (there is a drought, this year in Florida) the fireworks will be delayed. Please be patient.

We are patient. My many small cousins squirm and argue on the blankets. Some of them stare at a Port St. Joe policeman in animated conversation with a woman ahead of us on the grass. Some of them look around, uneasy. "He's just helping her with her cooler," offers my uncle, as an unsolicited explanation. The kids are reassured.

Maya, my thirteen year-old sister, next to me on a blanket, has picked into a nuance of the conversation I'm having with Jeanne, a relative in her forties. She wants to know what we're talking about. "There was a celebration in Central Park, in New York City. Groups of men were drinking, partying, and sort of flirting with girls. Throwing water balloons at them, and that sort of thing. Soon it escalated into violence, and women began to be attacked, dragged to the ground, stripped of their clothes..." Talking about it, I feel the same physical sensation I felt when I first heard the story—like a shudder that begins with my stomach turning, convulses through my shoulder blades where it becomes anger, and leaps up to my brain, which failing to process, seems to open and shut like a giant eye.

Jeanne continues. "When some of these women escaped and ran to tell the police there what had happened, the police refused to help them. They said, 'file a report.' The women could not convince them that the attacks were going right then..." We tell Maya all the little pieces of the story we have read and seen on TV, and I realize that her expression has changed. The men's behavior alone is enough for nightmares for a woman or a little girl. I look at my sister. Jeannie glances back at her two young daughters sitting in the grass. (The youngest victim was fourteen years old.) My brain opens and shuts.

"Be careful. Don't go places alone. Stay aware of who is around you," Jeanne says firmly and sadly, half to Maya, half into the air, so that floating, maybe it will find the right ears. I'm sad too, that this child my goofy sister will now have to understand the world in which she may be sexual-victim-of-attack.

Maya, the actress, has shed all her playfulness, but sounds so young. "Why didn't they help? The police, or the guys with the video cameras?" she asks. Jeanne and I look at each other. "Some people helped," I say. "One of the women who was on on the news a lot—a man helped her get away from under the crowd of men who attacked her. Then she went to the cops. Some people were probably scared to help."

"But if the police wouldn't help...?" Yes, the complex part. The big lesson.

"The smartest thing," I brainstorm, "probably would be to get a crowd of people together as fast as you can, and then to help. It would be dangerous. You couldn't do it alone. But if you see something like that, you have to do something."

Maya looks grave. Rockets go off. From the bandstand leaks an instrumental Say Can You See.

"I wish they would just turn that off," grumbles my oldest cousin. We all agree. The old men behind us on folding chairs want to hear the loud ones, which make them jump and giggle. The rest of us just want to hear each other breathe.

••••••••••

A week later, in Dunedin, Florida, seven Greyhound hours south of Tallahasse down highway 19, one day before Paul and I fly back from the Tampa Bay to the San Francisco Bay, it starts to rain. Extravagantly, continually; in what they call sheets, it rains. First time like this all summer, says Faye, his mom. First time since she and Paul's fifteen year-old sister, Jen, have moved into the house.

The "Florida Room," which opens into the back yard, was tacked onto the square cottage as an afterthought. It is home to a well-loved internet connection and its computer host, two noisy, venerable parakeets with knobby growths on their beaks, and often, two symbiotic dogs named Chiara and Cowboy. It is an essential room.

"That woman told me it flooded right in

here when it rained," says Faye. "I guess she was right." The Florida Room was built flush with the dirt ground outside and looking up, we see that the stretch of roof above it is not equipped with a gutter. A curtain of rain falls and channels into an ominous pool, the top of which is now half an inch from the bottom of the door and the floor inside. Two large holes outside, one dug by each dog and one revealing, alarmingly, a water pipe for the laundry, have filled up and contributed to the mess.

Having prepared to leave for breakfast, though it is two in the afternoon, we already have on our shoes and purses. First, not wanted to abandon our plans, we ridiculously pile towels on our side of the door and watch them carefully for a few minutes, hoping that the situation will resolve itself. Paul is the first, as usual, to accept reality, and in a flash he has removed his shoes and is knee deep in muck, outside with a shovel. His Mom makes a move to step outside.

"Mom, don't, DON'T come out here!" He warns, just in time. But, I quickly assess, he does need some assistance in his race against the water. I take off my shoes and join him, while Jen, Faye, Cowboy, and Chiara watch us from the door. Paul and I position a kiddie pool under the roof edge, which collects the majority of drainage. Along the sides of the pool, he is beginning to construct a little dam to keep the water on the yard side, away from the house. I grap a large bowl and begin bailing the water that has already collected into the pool, while he frantically shovels dirt and water. Soon we have settled into a kind of ludicrous dance of stooping, splashing, and shoveling, while specks of black dirt stick to our eyeleshes and arms. The water is so loud, we don't exchange words.

Twenty minutes later, we have the water falling into the pool, then draining back out into the yard. Paul's dam will hold until this rain stops. We wash and put our shoes back on, ready to eat. On the streets, water is still torrenting. Many of the intersections are flooded; a foot high in water.

"This is fun," says Paul, stepping on the gas. "I feel like I'm water skiing." Two seconds later, I hear a funny, resigned sound deep in the engine, and the car stalls. We manage to pull it in front of a house; out of the middle of the road.

It's not going to start. We wait. Try the key. Be patient. Try the key. Tell stories. Pictures from a wallet of little Paul and little Jennifer.

"They'll call the cops," says Faye. "I'm telling you. These people here, that's what they're like. They live here for twenty years and don't know their neighbors."

Call the cops? We're just sitting here. A whole family. Sort of. In an old sedan.

"A cop lives in this house," says Jen. "I see him every day on my way to school."

The rain slows and I open the passenger door to look at the ground. Why, I'm not sure. To see how wet the ground still is, as if that might indicate how wet the starter still is.

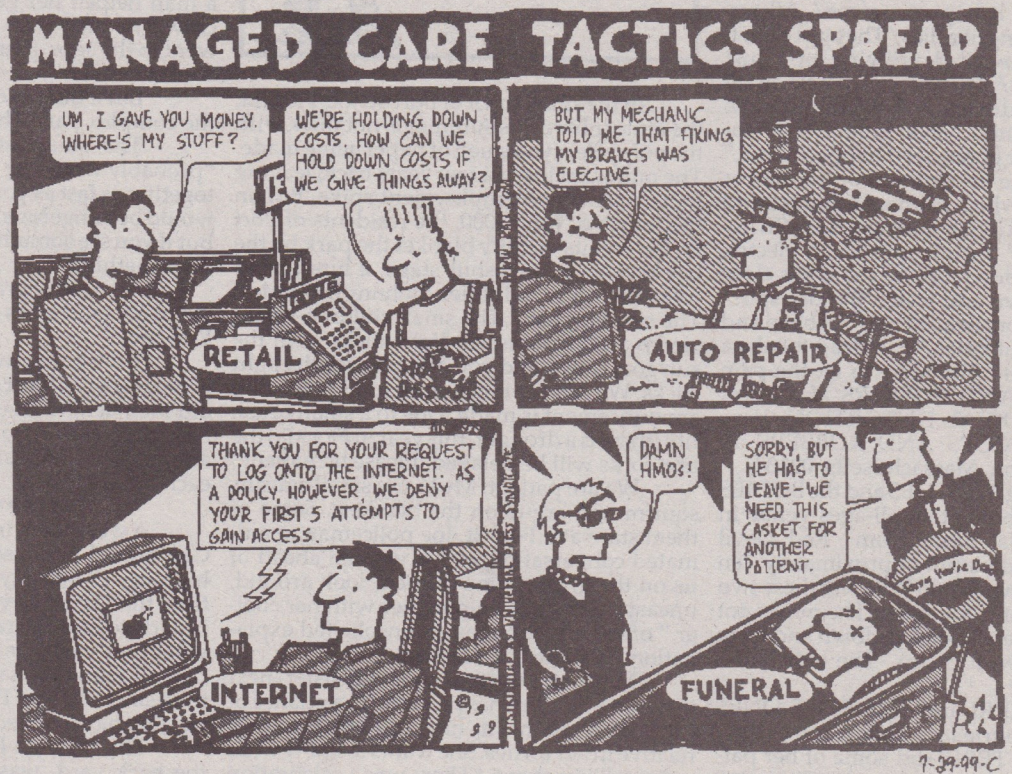
"What are you going to do, Arwen, shovel some of the water off of the ground with a bucket?" teases Paul. I give him the look.

"I thought it was sweet, Paul, how she got out there and helped like that," says Faye.

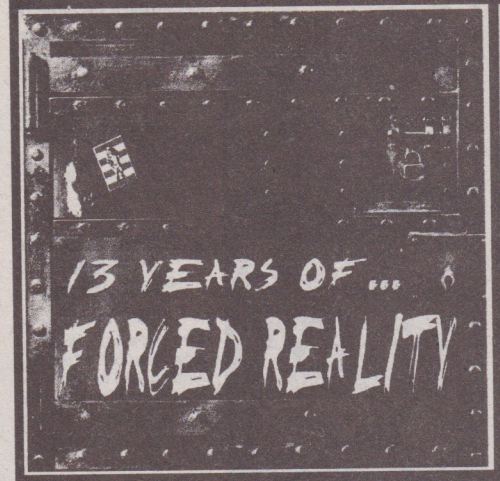
But shoveling muckwater with my sweetheart may be romantic, but that's only incidental. Just like helping people in trouble may be brave, but that's not why you should do it. You should shovel muckwater because it needs to be shoveled, I think. You should do things because they need to be done.

Minutes later two police cars roll up, in the interest of protection.

Contact me: arwenc@mindspring.com.



WWW.OUTSIDERRECORDS.COM



FORCED REALITY "13 YEARS OF..."
THE TITLE SAYS IT ALL FROM THESE PIONEERS OF AMERICAN OI!
10 AMAZING TRACKS. 2 NEW UNRELEASED STUDIO SONGS AND 8 CLASSICS RECORDED LIVE AT WMBR. A STREETPUNK MUST HAVE!!!
CDEP $8.00 PPD

BONECRUSHER "SINGLES COLLECTION"
18 TRACKS OF HISTORY FROM ALL THEIR RARE OUT OF PRINT SINGLES: THE ANIMAL EP, ANGRY YOUTH EP, NO ESCAPE EP, SIGHTS ON TODAY EP, PROBLEMS IN THE NATION EP. THE LONG WAIT IS OVER!!!
CD $11.00 PPD

THE GC5 "KISSES FROM HANOI"
STRAIGHT OUTTA CLEVELAND WITH 15 SING-A LONG WORKING CLASS ANTHEMS. THESE GUYS HAVE ALREADY BEEN COMPARED TO THE DROPKICKS AND SWINGIN' UTTERS BY MRR!!!
CD $11.00 PPD

COMMITED TO INDEPENDENCE
OUTSIDER
P.O. BOX 92708 LONG BEACH CA 90809

pocket change

www.pocketchangeca.com

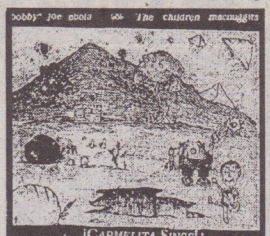
golden

CD LP - $12 US & $13 World

RESURRECTION A.D.

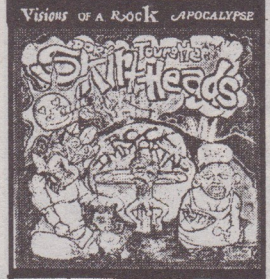
RESURRECTION A.D. RECORDS PO BOX 763 RED BANK, NJ 07701 RADR@RESURRECTION-AD.COM WWW.RESURRECTION-AD.COM

the S.O.S. frum s.p.a.m. Woohoo!



BOBBY JOE EBOLA AND THE CHILDREN MACNUGGITS "Carmelita Sings! Visions of a Rock Apocalypse" pug-015 CD $8

The third and last full length from these fuckers. Some said punk, some said rock, some said folk, Broadway, Budakon... but if anyone said funny... stand back. Buy it.



DORY TOURETTE AND THE SKIRTHEADS "Rock Immortal" pug-011 CD $8

Their CD is a full-throttle Buddy Holly/Eddie Cochran joyride fueled by meth, St. Ides, and little girls. Recorded by Matty Luv of Hickey. Please unfasten your belt.

VARIOUS ARTISTS "Evolution", Spoken Word Compilation pug-016 CD $8

S.P.A.M.'s first foray into spoken word, with submissions ranging from Wendy O Matic to Jerme Spew, including rants from Mark Bruback, Jamie Kennedy, Stephanie Culhane, Heather P, Corbett Redford, Robert Eggplant, and more... If you say poetry sucks then fuck you. This doesn't.

LOS RABBIS - "The Bible Part II - Jesus Goes West" pug-010 12" LP + CD $8

Los Rabbis are straight outta San Mateo, are strictly 18 and younger, listen to a lot of Melvins and Hickey while slaving away at making each album a unique piece of art. With LP + CD + coloring book + special treats in every box! S.P.A.M. Records goes child labor core!

FLOBBY TTHMOUSE - "Home Videos From Planet X" pug-014 CD $6 Flobby (of FrUght LuPes Human Ass Orchestra) has dropped one of the weirdest albums of the year... ranging from Bordeoms-esque noise to samples from things you thought you'd never hear again, including some of the most fucked-up beats this side of the Crab Nebula. Flobby's yak has refused to comment.

Fleshies/The Jocks "Playdough EP" pug-022

Yes, it rocks. Two of the Bay Area's most spastic, energized, abrasive yet still hummable bands team up for this 7". Three songs by The Jocks and two by Fleshies. Angry snotty and goofy old men and angry snotty and goofy young men all on one slab o' wax. And no, that is not meant in an obscene way. A split release with Smath Records.

FINKY BINKS, "Monkey Business" tape, pug-017, $3
The legendary Finky Binks (of SSHNuggahs fame) is dropping some crazy science on this, rhyming about everything from Takin' Back His Sandwich to helping Afghanistan drop a nuke on the White House to the Space Monkey life of the service industry.

VARIOUS ARTISTS, "Later, That Same Year" compilation CD, pug-009 $7 This is a huge pile of alternate/unreleased/live tracks from 1990-1992, originally released as a tape to go along with Absolutely Zippo #16. Bands include Paxston Quiggly, Filth, Grimple, The Gr'Ups, Downfall, Jack Acid, Chickenhead, Blatz, Schlong, Spitboy, Monsula, and more...

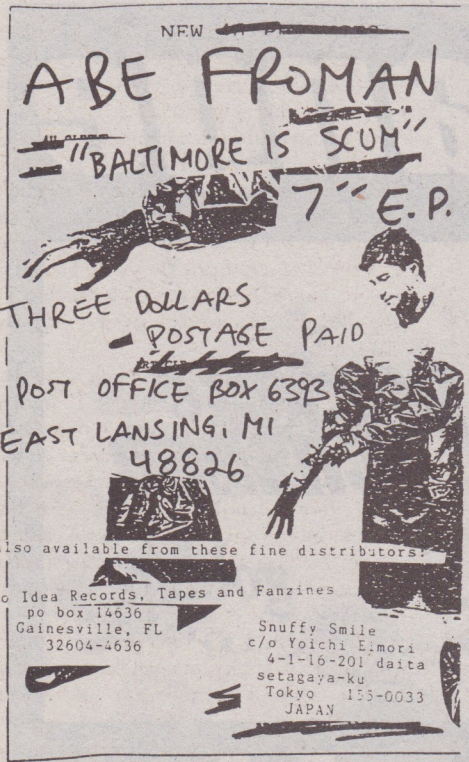
HARBINGER, "Ear Training For Corporates" tape, pug-013 $3
Robert Eggplant, Aaron Cometbus, and John Geek are all neurotic writers. This is their band. Quite caffeinated, indeed.

B.J.E. R.I.P.
1995-2000

Coming Soon! The Blast Rocks!!! and Finky Binks full lengths, S.P.A.M. Comp Vol II and other nutty releases like F.U.B.A.R., the collectible card game.

P.O. Box 21588, El Sobrante, Ca. 94820-1588 (510) BAD-SMUT. Please include $1 for every 2 items US, $2 International. Well concealed cash or money orders only, please. Make money orders out to J. Mink, not S.P.A.M. Records. Send a stamp for a catalog (we finally have them out, yah). Distributed by: Bottlenekk, Subterranean, Interpunk. www.spamrecords.com

SMARMY POST ABOUT COLLEGIANS
S.P.A.M. RECORDS
freeservers.com



Also available from these fine distributors:

No Idea Records, Tapes and Fanzines
po box 14636
Gainesville, FL
32604-4636

Snuffy Smile
c/o Yoichi Emori
4-1-16-201 daita
setagaya-ku
Tokyo 155-0033
JAPAN

Fight Records presents

Rajoitettu ydinsota-Tribute to Rattus CD v/a --Olho Seco,Doom,Kaaos,Acao Direta,Unkind Warcollapse+more,7"poster sleeve,$10/world ppd.

Absurd Attitude-North 7"--Neurosis meets Antisect....great lyrics....**$ 5.0/world/ppd.**

Unkind-Plant the seed 10"---political heavy crust...poster+booklet, **$ 10/world/ppd.**

Skitzo-6 track e.p.---unreleased studio session,memb.of Tampere ss,**$ 5.0/world/ppd.**

Kansandemokratia-Vainottu e.p. ---great finnish HC trash,inc.booklet,**$ 5.0/world/ppd.**

Positive Negative-Throughout the holocaust 7"---Uk style @narko punk,poster Sleeve....**$ 5.0/world/ppd.**

Happy Spastics-War e.p.--studs&spikes.... Hardcore punk from Scotland.**$ 5.0/world/ppd**

Rähäkkä-Ruanda 2000 e.p.---angry&fast HC From Finland...**$ 6.0/world/ppd.**

Kirous-Sivistyksen rauniot e.p.---Finnish 82 style HC like Kaaos....**$ 5.0/world/ppd.**

All prices inc. Airmail postage !!

Send well hidden cash to: Fight Rec`s, Hikivuorenkatu 17 D 36,33710,Tampere Finland.E-mail:tomi.minetti@kolumbus.fi

Website:www.kolumbus.fi/fight

It´s coming:Riistetyt-new 7",Kaaos/ Svart Agression-split 7",Totuus-new 7"

Ask for wholesale prices !!

Keep on fighting !!!

MRR NEWS

No. 208
Sept. 2000
compiled by:
Mimi Nguyen

G8 Summit in Japan Met With Thousands of Protesters

Protesters in opposition to the G8 and for debt cancellation.

As world leaders arrived at the Japanese island of Okinawa for the start of the G8 summit of industrialized nations, tens of thousands of protesters gathered to send them a message.

The demonstrators formed a 17.4-kilometer (11-mile) human chain surrounding the largest U.S. military base in the region, Kadena Air Base, protesting the summit and U.S. military presence in Japan, mobilizing nearly 27,000 people for the protest.

"Fifty-five years ago Okinawa was the only place in Japan to suffer a land battle. In all of Japan, we have the greatest experience of suffering in this way," said protest organizer Seishu Sakaihara.

"So we don't want this tragic history to repeat...If we permit the bases to stay we are allowing war, despite having experienced it ourselves," Sakaihara said.

The G8, or Group of Eight, consists of the world's seven leading industrial nations--the United States, Canada, Japan, Germany, France, Britain, Italy--and Russia. The three-day summit ran from July 21-23. The G8 leaders are expected to discuss issues ranging from the Middle East conflict to North Korea, AIDS and information technology.

In central Tokyo, activists chanting "Smash the summit!" marched through the streets. The protesters, from a student movement, were ringed by about 80 plainclothes, traffic and riot police. The students had a long list of grievances, including recent talks between Japanese Prime Minister Yoshiro Mori and U.S. President Bill Clinton, the U.S. military presence in Okinawa, U.S. consideration of a missile-defense shield, Russia's war against Chechen separatists and France's nuclear weapons tests.

"We think it's nonsense for the U.S. and Japan, or the G8 authorities to say they can issue a message for peace or seek a peaceful 21st century," said Sei Sumiyoshi, vice chairman of Zengakuren, the All-Japan Federation of Students' Self-Governing Associations.

Moreover, Okinawa's residents have objected for years to the military base, organizing regular protests, rallies, letter-writing campaigns, and inspiring a host of groups in opposition. Okinawa, with less than 1 percent of Japan's land, hosts 75 percent of America's military presence in the country. Around 26,000 of the 48,000 U.S. military personnel in Japan have been stationed in Okinawa on 39 facilities. In a 1996, 89 percent of Okinawan residents voted in favor of a reduction of U.S. bases, but the U.S. military has developed plans to build an off-shore heliport on the island despite local opposition.

Thousands of Okinawans demonstrated against the Kadena base weeks ago. They said U.S. military personnel on the base, which has been in Okinawa for nearly 50 years, had committed thousands of crimes–including murder, injuries, and theft--within their community since World War II. Incidents of U.S. servicemen raping and harassing Okinawan girls and women are rampant. Such crimes are met with hostility from the local population and seeming indulgence by the military administration. Two more U.S. servicemen have been arrested--a marine accused of molesting a 14-year-old girl and an airman for hit-and-run. Their cases are pending.

Some of the residents also said the G8 summit was an attempt by the governments to try to appease their anger over those incidents. In an attempt to ease the tension, the U.S. military imposed an indefinite curfew on its 26,000 members stationed in Okinawa.

On Thursday, July 20, balloons were tied to the fence around the Kadena base, and a women's group displayed handkerchiefs with messages written in Japanese. "Bases are places where they practice killing people every day," was written on one handkerchief near the base's main gate.

On Wednesday night, hundreds of people waving flashlights and chanting "Cancel the debt," marched through Okinawa's streets. They were calling on the G8 leaders to ease the debt crippling the world's poorest nations. Jubilee 2000, a global coalition of charity groups, led the march.

"We remind the creditors that it is a cause of humanity. Life must come before profits," said Charlotte Mwesingye, of Ugandan Debt Relief, to 300 supporters attending Jubilee 2000's conference.

The G8 leaders met officials from developing nations and the Group of 77 on Thursday to hear their demands for debt- and poverty-relief. The Group of 77, formed in 1964 as a U.N. lobbying group, has expanded to include 133 nations. Last year, the G8 announced a $100-billion package of debt relief by the end of 2000 for the 40 poorest nations on earth, or Highly Indebted Poor Countries. Hardly any of that relief has been delivered and at its first gathering of leaders in Cuba in April, the group backed the anti-globalization protesters in Washington DC during the spring meetings of the IMF and World Bank.

"The historic promises made then have been left hanging in the air," said Phil Twyford, an advocacy director with the relief group Oxfam International. "The glacial pace at which debt relief has been proceeding threatens the whole plan."

Clinton's debt-relief pledges have been blocked by budget rows with Congress, while the European Union has delayed releasing unspent development funds earmarked for relief until it sees concrete action from Washington.

Critics have said several nations including Japan--the world's biggest creditor nation--have refused to write off debt because of fears that countries would run up huge debts again or spend the money saved from debt payments on arms.

"Of course, it is honorable for the debtors to pay their debt. But you must look at the conditions," Mwesingye said.

(Sources include AP Press and Cox News Service)

Native Americans Call For Truth and Reconciliation

FBI Responds With Heightened Attacks

The Leonard Peltier Defense Committee is challenging FBI director Louis Freeh to a live, national televised debate. The challenge comes in response to FBI statements made on June 26, 2000, 25 years after a fatal shoot-out on the Pine Ridge Indian Reservation, which took the lives of FBI agents Jack Coler and Ron Williams, as well as American Indian Movement (AIM) member, Joseph Killsrigth Stuntz.

AIM activist, Leonard Peltier was convicted for the deaths of the agents in the most controversial trial in Native American history, and the FBI has gone to unusual lengths to discredit a movement who believes Peltier's conviction was the result of government misconduct.

Peltier's attorney, Jennifer Harbury has filed an ethics complaint with Attorney General Janet Reno, asking for a full investigation of allegations that a number of FBI officials made intentionally deceptive and inflammatory statements regarding the Peltier case, with the objective of depriving him of a full and fair consideration of his requests for clemency and/or parole.

On June 26, 2000 members of the American Indian Movement, local traditionalists of the Pine Ridge Indian Reservation, and the Leonard Peltier Defense Committee gathered at the location of the shoot out. Also invited were the families of the fallen agents.

Those who gathered participated in the Wiping of the Tears, and Releasing of the Spirits ceremonies for those who lost their lives that day. They also voiced their desire for truth and reconciliation in order to bring closure to the violent incident and era.

Between 1973 and 1976 some 64 people associated with the American Indian Movement were murdered on the reservation, virtually none of which were ever investigated.

A petition signed by dozens of local Pine Ridge residents states, "We recognize the anguish and grief of the family members of agents Williams and Coler. We too lost many of our loved ones during the violent years surrounding the time of the shoot-out. However, we strongly protest the existing double standard, which allows the ruthless murders of our family members to remain without investigation, while Mr. Peltier remains behind bars after 24 years, despite the total lack of evidence against him."

The FBI met their call with an embittered media campaign. FBI Director Louis Freeh released a statement to the press opposing Leonard Peltier's release, while Chip Burrus, the FBI's special agent in charge of Indian Country, announced that they would be opening their files on the Peltier case. He also referred to the American Indian Movement as a "group of burglars and thugs."

The Leonard Peltier Defense Committee calls the FBI's behavior "purposely deceiving and totally unethical." They say the FBI continues to withhold 6000 documents pertaining to the Peltier case for reasons of "national security". Twelve thousand [12,000] documents were released in 1980. They contained formerly withheld ballistics evidence that forced the US prosecutor to admit, "we cannot prove who shot those agents." The FBI, however, will not be opening their files containing the 6000 secret documents. Instead they are displaying various pieces of evidence presented at trial, which are already public.

Peltier responded, "we can open our files too, we can provide photographs of Grandma and Grandpa Jumping Bull's home, full of bullet holes. We can provide photos of Joe Killsrights Stuntz, also killed in the shoot-out, but with no investigation. We can provide the names of the dozens of AIM people murdered who the FBI never bothered to investigate.

(JULY 5, 2000, The Leonard Peltier Defense Committee 785-842-5774)

Supreme Court Upholds Abortion Rights

Decision Underscores "Partial-birth" Ruse

On June 28, 2000, the U.S. Supreme Court issued a 5-4 decision in Stenberg v. Carhart that struck down Nebraska's ban on so-called "partial-birth abortions." The decision affirmed what the Center for Reproductive Law and Policy has been saying all along - that this abortion ban, and others like it, are extreme, deceptive and unconstitutional violations of Roe v. Wade, the landmark decision that guaranteed women the liberty to choose abortion 27 years ago.

"[T]hat the word 'liberty' in the Fourteenth Amendment includes a woman's right to make this difficult and extremely personal decision," wrote Justice John Paul Stevens in his concurring opinion, "makes it impossible for me to understand how a State has any legitimate interest in requiring a doctor to follow any procedure other than the one that he or she reasonably believes will best protect the woman in her exercise of this constitutional liberty." In deciding that the Nebraska law was unconstitutional, the Court accepted the arguments presented by CRLP on behalf of Nebraska abortion provider Dr. LeRoy Carhart. Carhart sat in the courtroom as the Court announced that the law violated established constitutional principles because it lacks any exception to protect the health of the woman and because it creates an "undue burden" on a woman's right to choose abortion. In other words, the law places "a substantial obstacle in the path of a woman seeking an abortion of a nonviable fetus," wrote Justice Stephen Breyer, who delivered the majority opinion.

While proponents of the Nebraska statute had attempted to convince the Court that the law only covered a particular abortion procedure known as dilation and extraction (D&X), Justice Breyer noted that "there is no language in the statute that supports it." The five-member majority, which included Justices Breyer, Ginsburg, O'Connor, Souter and Stevens agreed that the statute was written so broadly, it would affect dilation and evacuation (D&E) procedures, the most commonly used method for performing constitutionally protected, previability abortions.

In addition, the Court weighed medical opinion submitted by the American College of Obstetricians and Gynecologists and other health experts when it wrote that, "the record shows that significant medical authority supports the proposition that in some circumstances, D&X would be the safest procedure." Breyer added, "If so, then the absence of a health exception will place women at an unnecessary risk of tragic health consequences."

While much of the American public has been deceived into thinking that the Nebraska abortion law, and others like it, ban late-term abortions, nothing could be further from the truth. Under Roe v. Wade, states are allowed to ban abortions after the fetus is capable of living outside the woman (so long as exceptions are made to protect the woman's life and health), and virtually every state has such a law. This case was solely concerned with previability abortion procedures--in fact, it focused only on abortions performed during the first half of pregnancy.

Cutting through the rhetoric, Justice Ginsberg's concurring opinion stressed the "hostility" and actual intent of Nebraska's "partial-birth abortion" law by quoting Seventh Circuit Chief Judge Posner. His opinion in a similar case involving "partial-birth abortion" bans in Wisconsin and Illinois stated that, "State legislators seek to chip away at the private choice shielded by Roe v. Wade, even as modified by Casey."

While pro-choice organizations are elated by the decision they are also sounding a note of caution. "This is a wake up call to every woman in the country," says Janet Benshoof, president of CRLP. "While the Court's decision is a victory for women and confirms that we still have the right to abortion, it also demonstrates how fragile that right is--the sharply divided 5-4 decision was only one vote shy of overturning a woman's right to choose."

Benshoof says we should take special heed of the strong dissents, especially as Justice Kennedy appears to be backpedaling from his 1992 support of the right to choose in Casey. "In Kennedy's dissenting opinion," says Benshoof, "He states that he would overturn the central principle of Roe - protecting women's health throughout pregnancy - and allow states to make 'moral decisions' for women's medical care."

All four dissenters, which included Chief Justice Rehnquist and Justices Kennedy, Scalia and Thomas, indicated they would find that a woman's right to choose does not apply when the abortion procedure takes place (in any part) outside her uterus, though still in her vagina. "Thus, they accept Nebraska's argument that only abortion procedures within the womb are protected," says Benshoof, "even though hardly any abortions are completed within the uterus."

While Justice Sandra Day O'Connor supported the majority opinion, she also suggested that if Nebraska had narrowly written the ban to refer only to the D&X procedure and provided a health exception, she might have supported it.

Although Roe appears to be holding on by a thread, this decision will have the immediate effect of rendering all similar statutes unconstitutional. Similar abortion bans have been passed in 31 states and been blocked or limited by judges in 18 of them. Several have been left hanging until the Court reached its decision (see state graph). Additionally, a federal "partial-birth abortion" ban that is expected to be vetoed by President Clinton is certainly unconstitutional because it does not contain a health exception.

(Ann Farmer, Reproductive Freedom News, Summer 2000, from the Center for Reproduction Law and Policy)

Indigenous Peoples Critical of The Human Genome Project

Scientists representing the publicly funded Human Genome Project, and the private venture, Celera Corporation, announced June 27 they have completed a rough map of the human genome. The human genome consists of two sets of 23 chromosomes, with each set containing a total of 3 billion chemical units.

"This announcement, and genetic research generally, raises serious issues of concern to indigenous peoples," said Debra Harry, Northern Paiute, and Executive Director of the Indigenous Peoples Council on Biocolonialism. She says, "Now that the sequencing project is complete more scientists will turn their attention to human genetic diversity, which includes the collection and study of the DNA of indigenous peoples. This is likely to result in patents on the genetic inheritance of indigenous peoples, and possible manipulations of their DNA, which violate the natural genetic integrity of their ancestry."

Brett Shelton, Lakota, an attorney, and IPCB's Director of Policy and Research states, "Therefore, indigenous peoples need to first obtain information about genetic research likely to be done in their communities. And, indigenous peoples need to assert their sovereign right to control genetic research activities that affect them. They must set limitations and enforce them when research activities affect their peoples." The IPCB has developed a model ordinance for tribal governments that can be used to govern scientific research in tribal jurisdictions.

Harry says, "I'm concerned that this furthers the hype for more genetic research. The public is lead to believe this will lead to cures of human diseases, however, cures are not going to be realized anytime in the near future if at all, since most human illnesses are a result of complex interactions between genes and the environment."

"Genetic research of this scale hurts, rather than benefits, indigenous peoples because it diverts public funds away from direct health care and prevention programs." She says, "the millions of dollars spent on human genome sequencing has diverted attention away from far more current and pressing public health needs. The same amount of attention to insure we have access to basic health care, clean water, safe foods, and a healthy environment is an effort from which we would see real benefits."

Several critics of the current widespread emphasis on genomic research have noted that economic oppression, not genetics, is a major cause of illness in minority/ethnic communities. Harry notes, "An emphasis on genetic research will pose no benefits to vast numbers of the American public, whose health problems are a product of contaminated environments, and economic poverty, not inherited diseases."

Dr. Jonathan King, Professor of Biology at MIT and a member of the board of directors of the Council for Responsible Genetics states, "We are concerned that the emphasis on gene sequences will be used to imply that genes are at the basis of a variety of human disease and conditions, when in fact the great body of evidence, establishes that the majority of human ill health is not inherited but is due to external insult including pollution, infection, inadequate or in appropriate diet, physical accident, or excess stress or social disruption such as wars". King further adds, "We note that preventing damage to human genes from carcinogens is a far more effective public health strategy than allowing the disease to develop and then attempting gene therapy. "

Other scientists criticize the reductionist perspectives in the search for genetic causes and cures of disease. Dr. Stuart Newman, Professor of Cell Biology and Anatomy New York Medical College and a board member of the Indigenous Peoples Council on Biocolonialism notes, "Although there are potentially beneficial uses for the information gathered in the Human Genome Project, there is also the great threat that this information will be used to persuade people that they are not good enough, biologically. This will be justified by promised improvements to human health, but unless carefully monitored and regulated, this emphasis on genetics will have a divisive effect, whereby those categories and groups of people that have traditionally been marginalized will now learn that their genes are inferior and need to be improved."

There are many potential negative aspects of human genetic research which are not being widely discussed in the general public, yet have serious social consequences such as genetic discrimination, or the hazards posed by genetic engineering. These are serious questions that have not been addressed, and require public debate and democratic control.

This work brings us closer to a future where the human genome can be privatized, not to benefit people's health but to fatten corporate profits. Already, patents have been filed, and then later abandoned, on the DNA of indigenous peoples from the Solomon Islands and Panama. The U.S. Patent and Trademarks Office (PTO) actually approved a patent on the cells lines of a Hagahai man from Papua New Guinea. The patent was granted to the U.S.

Department of Health and Human Services and the National Institutes of Health in March 1994. In late 1996 the NIH abandoned the patent. However, the Hagahai cell line is now available to the public at the American Type Culture Collection as ATCC Number: CRL-10528 Organism: Homo Sapiens (human) for $216 per sample. This trend is likely to continue as new potentially profitable genes are identified in indigenous populations.

Numerous patents have been granted to both public and private interests for partial or full human genes. For instance, Celera has applied for 6,500 gene patents, while Incyte has filed patent applications covering 50,000 individual human genes. In order to stop the privatization and commodification of the human genome, several citizens groups are calling for national legislation to mandate the US Patent and Trademark Office to cease granting patents on human genes, and to exclude living creatures, their genes or components from the patent system.

Genetic engineering also poses risks for humanity because human biology can be manipulated in a manner that redefines what it is to be human. For example, Maori tribal members in New Zealand were horrified to learn they were subjects of transgenic experiments where their human DNA was inserted into sheep. Apparently one elderly tribal member was persuaded to sign a consent form on behalf of the entire tribe. "The thought of human (Maori) and animal genes being mixed was totally abhorrent and offensive both culturally and morally." (L.Pihama, C. Smith, "Hands Off Our Genes: A Case Study on the Theft of Whakapapa (Maori lineages)," International Research Institute for Maori and Indigenous Education, University of Auckland 1997) This experimentation was carried out by PPL Therapeutics, the commercial arm of the Roslin Institute which holds the patent on cloning technology for all mammals. This incident highlights the potential for human genetic manipulation when mechanisms for oversight, control, and accountability are lacking.

More information on the work of the IPCB can be found on their website at www.ipcb.org.

UK Passenger Revolt Halts Illegal Deportation

Several arrests were made on the morning of July 18, 2000, on a British Airways flight from Heathrow to Frankfurt. Passengers resorted to civil disobedience to prevent the forced deportation of 23 year-old Salim Rambo, a Zairean refugee. The flight was delayed for over two hours. Rambo was taken of the plane and his forced deportation was temporarily prevented.

Rambo was caught up in the Civil War in the Republic of Congo (Zaire) and now fears for his life from both government and rebel forces. He was among over 11,000 people detained by the immigration service every year, and has been held in Harmondsworth detention center and given no legal advice since the decision for his removal was made. Germany had already refused his asylum application, so return to Frankfurt would almost certainly have meant deportation to Zaire and death.

The order for removal to Germany took place under a little known but often used clause of the Dublin Convention, which provides for removal of immigrants to a "safe third country." As it is almost impossible to arrive in the UK without passing through a "third country," thousands of asylum seekers are deported with no consideration of their case. By deporting Rambo in this way, without access to legal representation, the Home Secretary may have been in breach of international law. This is being taken up in court.

Before boarding the flight passengers were given leaflets by the anti-prison network, CAGE, informing them about Rambo's presence on the flight. The leafleting was part of a long weekend of actions by CAGE. This included the occupation of the site of a proposed women's prison in Surrey and scaling the fence at Harmondsworth detention center -- which is how CAGE first came to communicate with Rambo.

Passengers were also encouraged to delay the flight by refusing to take their seats until Rambo was allowed off the plane. Similar actions in Belgium have led to commercial airlines refusing to deport asylum seekers. A spokesperson from CAGE said: "It is unbelievable that BA and its shareholders are profiting from the forced removal of people from the UK. This is the ultimate in putting profit before life, and it is nice to see that people here are standing up to it...literally!"

CAGE is a network set up to support and create resistance to the growing prison industry, of which the immigration detention complex is a part. For more information see: www.veggies.org.uk/cage/. See also the National Coalition of Anti-Deportation Campaigns (NCADC) Web site: http://www.ncadc.demon.co.uk/.

Where's the Color in the New Movement?

In light of the upcoming protests around the Democratic National Convention, the Republican National Convention, and more World Bank/IMF events in Prague and Melbourne, the newstaff (of one) at Maximumrocknroll would like to take some time out to offer some thoughts on the much celebrated "new" global movement. That is, despite the fact that the vast majority of the victims of the WTO, World Bank and IMF are people of color, a clear racial divide was uncomfortably evident during the spectacular mass protests in Seattle and WDC. While the demonstrations electrified activists across the country, the fact that the ranks of protesters were overwhelmingly white has itself sparked protest and reams of discussion. As radical black scholar Robin D.G. Kelley argues, "the lack of people of color involved in these demonstrations is a crisis," and so we'd like to recommend the following reading:

"Color Blind: Activists of Color Bring the Economic War Home, But Is the Movement Missing the Message?" by Andrew Hsiao, *Village Voice*, July 19-25, 2000.

"I was at the jail where a lot of protesters were being held and a big crowd of people was chanting `This Is What Democracy Looks Like!' At first it sounded kind of nice. But then I thought: is this really what democracy looks like? Nobody here looks like me."

Jinee Kim, Bay Area youth organizer, quoted in, "Where Was the Color in Seattle?" by Elizabeth Martinez, *Colorlines*, Spring 2000, Vol. 3, Issue 1. http://www.arc.org/C_Lines/CLArchive/story3_1_02.html

"Nonetheless, the D.C. mobilization of color was thin. Damu Smith, coordinator of the National Black Environmental and Economic Justice Coordinating Committee and a veteran D.C. international solidarity activist, says that he "was only approached to pass on contacts." Given the meager interest in issues affecting people of color shown by A16 leaders, "I could not drop my ongoing campaigns and plunge myself into A16. Black and Latino leaders were not even asked to speak at the main events, let alone to really help lead the actions."

Luis Sanchez from Youth Organizing Communities (YOC) and Los Angeles Direct Action Network (DAN) describes the weak understanding of some white activists of how to create multi-racial solidarity. "If you go to a DAN meeting and ask, `Why aren't there people of color here?' they just say, `We should recruit more,' and that's it."

Eric Tang recounts how the TWW contingent was constantly greeted with white paternalism. "The best they could say was `Yes! This is what democracy looks like!' Given how white-dominated the scene was, this was deeply insulting to all of us, as if the Third World people in our group were some sort of mere add-on to a struggle being waged by radical white college kids and the environmental movement."

Excerpt from "Where Was the Color at A16 in D.C.?" by Colin Rajah, *Colorlines*, Fall 2000, Vol. 3, Issue 3. http://www.arc.org/C_Lines/CLArchive/story3_3_01.html

Colorlines is published by the Applied Research Center and affiliated with the Center for Third World Organizing. Colorlines: PMB 319, 4096 Piedmont Ave, Oakland, CA 94611, colorlines@arc.org.

Congress Closes U.S. Army School of the Americas, Gives Okay to Open Clone

By a 214 to 204 margin, the US House of Representatives voted Thursday to close the controversial Army School of the Americas (SOA) located at Ft. Benning, GA. But in the same vote Congress approved the Pentagon proposal to immediately open a clone. The new school, called the Defense Institute for Hemispheric Security Cooperation, is a combat training school for Latin American soldiers. Like the School of the Americas, it will be located at Ft. Benning.

Rep. Joseph Moakley (D-MA) tried to defeat the Pentagon proposal with an amendment to the Defense Authorization bill. Republicans Joseph Scarborough (FL) and Tom Campbell (CA) joined Moakley and James McGovern (D-MA) as co-sponsors of a measure that would have closed the School of the Americas but halt opening of the proposed Institute until a congressional task force reported it recommendations. The House rejected the bi-partisan amendment.

Critics call the Pentagon plan cosmetic–a name change with no attempt to address the growing public outcry and congressional concern over the SOA's link to human rights atrocities in Latin America. SOA alumni include death squad leader, Roberto D'Aubuisson, from El Salvador and Col. Lima Estrada, arrested in January for the assassination of Guatemalan human rights champion, Bishop Juan Gerardi. In 1998, assassins beat Gerardi to death with a brick just days after he released a human rights report critical of the Guatemalan Army.

The bi-partisan task force called for in the Moakley amendment would have evaluated the effect of US military training on the human rights performance of Latin American soldiers. Commando and combat courses have been core curricula at the SOA and critics believe that the training contributes to human rights atrocities. Salvadoran soldiers cited by a United Nations Truth Commission for the commando-style massacre of six Jesuit priests and their two women co-workers had just completed the SOA commando course.

"Congress may have been fooled, but the people are not. The SOA has a new name, but the same shame. We will be at Ft. Benning by the thousands again this November, and we will be in the halls of the new Congress in January. We will keep coming back until we shut down the "School of Assassins" -- whatever they call it," promised Fr. Roy Bourgeois and Carol Richardson who head up the ten year effort to close the SOA. *(SOA Watch)*

CALLS TO ACTION/EVENTS

MF/WORLD BANK SHUTDOWN

26 September 2000 • Prague

September 26-28 the IMF and World Bank are holding their 55th annual summit in Prague. A mass mobilization of people to Prague is beginning. On September 26 peoples of the world will express their opposition to the World Bank and the IMF and their policies. Peoples of the world will join together in an expression of solidarity with the demonstrators in Prague. European grassroots groups have met recently and are planning a European wide mobilisation to Prague and also decentralised action. A website for the s26 global day of action has been set up at http://go.to/s26.

STAND UP FOR GLOBAL JUSTICE

11-13 September • Crown Casino, Melbourne AUSTRALIA

The World Economic Forum (WEF) will hold its Asia-Pacific Economic Summit. Like the World Trade Organisation (WTO) and the IMF/World Bank, the World Economic Forum is a means of promoting economic and social policies that will benefit the rich and the powerful at the expense of the majority of the world's people and the environment.

The WEF is an exclusive, un-elected, invite-only organisation. It is a "think tank" and a driving force behind the global economy. Its members include the CEOs from the top 1000 multi-national corporations in the world. A select list of academics, trade-ministers, heads of state, and elite media will also attend as guests.

The WEF holds its annual meeting in the small ski resort town of Davos in the Swiss Alps. According to the WEF this meeting is now considered the global summit that defines the political, economic and business agenda for the year. The WEF's summits allow the richest and most powerful corporations in the world to mingle with trade representatives from nations, and with each other, to make business deals and determine global political and economic policies. http://www.s11.org/

SEND YOUR EVENT/CALL TO ACTIONS LISTINGS TO MRR NEWS:
PO BOX 460760/SF, CA 94146/maximumrnr@mindspring.com

Interviewed by Rick Bain

The Standard stuff-band members, age, instruments, day-jobs...how long has the band been together...what you've released.

Over the Counter Rusty: Who cares about that shit?

Hot Rodd Todd: My names Todd and I sing, and the band has been together for roughly two years.

Asshole Andrew: Since nobody cares, I'll spell it out plain and simple for those that don't already know. I'm Asshole Andrew and I play guitar. Our drummer Joey Juvenile and I pretty much started the band one day when Todd was over at my house, and the three of us decided to get together to make some music. The ball started rolling that very day...or should I say...that moment the avalanche started? Regardless, it was all down hill from there. Over The Counter Rusty is our back bone of a bass player and Darryl Licht plays the crucial little black and white keys.

When and what reasons brought you into punk...what was the first punk band each of you saw play live?

Darryl: TSOL in 1983 at the Adams Avenue Theater in San Diego...and I remember dying my hair for it too!

What color did you dye your hair?

Darryl: Black.

Do you remember the opening bands?

Darryl: Yes I do. They were all very stupid...The Front, Ministry Of Truth, all San Diego bands that you've never heard of.

Andrew: For me it was being a skateboarder in the '80s, when skateboarding wasn't about rap music, it was pretty much all punk, and I loved everything about it. I'd say that would be my first exposure to punk, from both Thrasher magazine and this older punk girl up the street, Jenny Adams.

Rusty: The first punk show that I went to was during the early '80s at the Olympic Auditorium with D.O.A., the Exploited, Bad Religion, Kraut, and Arab & The Suburban Turbans. I guess I got into punk because...I don't know., I guess it's just what happens when you're that young and in the world at that time.

Todd: I probably started listening to punk music in junior high school because of my older uncle started making me tapes of stuff. The first punk bands I've ever heard were off of this tape that he made me of Black Flag, The Misfits, and Minor Threat. I'm sort of young, so obviously the first punk band I saw...gosh I don't even know. The first show I saw was U2 in the fifth grade, that probably makes me really fucking uncool, but?

Joey: My first show was some shitty local show at a shitty local diner.

What bands were playing?

Joey: I don't even remember the names of the bands, they were all shitty, and I was dragged to the show. It was fun.

How old were you?

Joey: Thirteen, twelve, or something like that.

Please fill in the blanks...Man, doing a record on Hostage would be really cool because...(fill in the blank) now that I think about it, man those guys really need to pull their heads out of their asses and/ because...(fill in the blank).

Andrew: Doing a record on Hostage would be cool, because it's a respectible local label that I'd love to be a part of. Those guys need to pull their heads out of their asses and get over their shitty photo-copied 7" covers.

Joey: Because taking hostages is great!

Rusty: Because Thomas Jefferson was one of the great forefathers of this country?!

Todd: Dude, gnarly man, doing a record on Hostage would be really cool because...hangin' ten and shit and woah, now that I think about it ...man those guys really need to pull their heads out of their asses and...put it in their arms.

What have you released up until now and are they still available? Have you ever appeared on a CD? Would you do a CD only release?

Todd: We have two 7"s on the Long Beach label, Tigersuit Records, titled "So What" and "DNA". We've got two splits, one with Electric Frankenstein and the other with Ink & Dagger, and our new album "We Are Electrocution" on GSL. All are still available except the first 7", which there were only 1100 of. We've appeared on one CD which is a comp. for Know Records, the song is a different mix of the b-side to our "DNA" single...and I don't think we'd ever do a CD only release, because I wouldn't really consider CDs a real record release anyways.

What's the Le Shok Secret Service and what are the requirements to join? Who's the most famous living member so far?

Andrew: It's sort of like a fan club for both social and musical degenerates. There's not really any requirements to join, just write us at: Post Office Box 15645 Long Beach, California 90815 U.S.A. If you're a computer idiot, email us at: LeShokSS@aol.com. I'd say that the most famous living member would probably be Monica Lewinski, no joke, she's one of our biggest fans.

Why do 7 inches rule?

Joey: Because we all want seven inches, and Darryl's two inches aren't cuttin' it.

Todd: 7"s rule because simply you can put them in Rick Bain's pussy.

Rusty: It's just a superior format. It's not too long, it's all I want to hear from a band pretty much.

Andrew: Because they're really short and annoying, and I hate always having to flip them over.

If Smogtown are the kings of the Switchblade New-Wave, what sound is Le Shok king of?

Darryl: Penis New Wave.

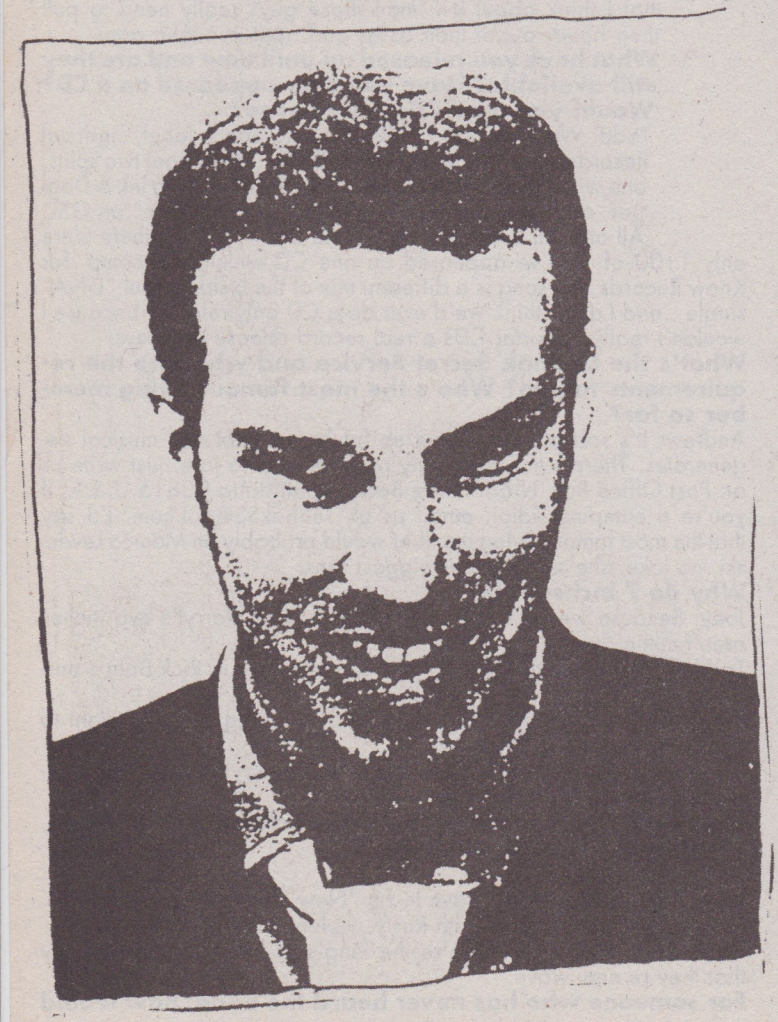
Rusty: I guess that would have to be "New Wave Violence".

Joey: I'd have to concur with Rusty, violence is king.

Todd: Blah, blah, blah...we're the king's of letting Smogtown say that they're new wave.

For someone who has never heard the band, how would

you describe the sound and musical approach?
Andrew: Crummy, but in a good sort of way.
Todd: Once again, I would have to sum it up with "New Wave Violence".
How tall is Hot Rod Todd, is his height attributed to a hearty diet of poultry and cattle?
Todd: I'm 6'5" and the only poultry and cattle that I eat would be tofu poultry and cattle because I'm vegan.
Is pork the "other white meat"?
Todd: I hope so. And if not, it's definately Andrew.
Todd is famous for his onstage antics, what are some of the wildest to date?
Andrew: Put it this way, before every show as we're setting up our equipment, I introduce myself to the soundman and try and be cool just because I know through the course of our set Todd's probably going to break one of his mic's, cords, mic stands, etc. There's only been one show that after we were finished playing, the sound guy still had his shit together...That night, I made Todd meet him and shake his hand...because with our past track record and the fact that I don't think another soundguy's going to be cool with us after we play ever again. Just check out one of our shows.
Rusty: Todd aint nothing...Darryl's the real asshole. One night in San Diego, while we were playing he told some girl "He could suck a dick better than her", and she punched him in the face right while we were playing! What a laugh.
Todd: I think the best antic was an antic by Joey, and that's him throwing his drumsticks and hitting me in the back of the head making me bleed all over the whole Foothill Club. And me thinking I needed stitches more than ever, and I was totally drunk so I was bleeding a lot. Also recently at club...no it wasn't Club Mesa, it was at the Tiki Bar, after I got thrown after we played the bouncers were kicking me out, and when I finally decided to leave I was trying to steal the marquee that said "The Stitches" and the bouncers started chasing me down



the street. I didn't know what else to do, so I stopped at the corner and I pulled down my pants and started jacking off to them. So they stopped in their tracks, got on their cell phones and called the cops, instead of kicking my ass.
Let's say that the New-Wave-Deconstruction sound becomes huge and the majors come knocking for a piece of some Le Shok pie, what's it gonna take to make Le Shok sell their souls to the corporate man?
Rusty: An In-N-Out hamburger, french fries, and a shake.
Todd: A million dollars (This doesn't mean ten grand and a bottle of wine).
Andrew: I don't know, try me.
Joey: David Geffen's lips on my cock.
You guys have played shows with the Stitches, Smogtown, the Pushers, etc. How did Mr. Mike Lohrman take you under his wing? What are your favorite local bands that are currently playing and why?
Todd: We've played shows will all those bands except for the Pushers. I started hanging out with Mike, just by playing shows together, and I used to go into his store all the time to sell him our singles, and we just started talking I we had a lot in common. Probably my favorite local bands...well not probably, I know the Stitches and Smogtown are the best two bands playing in this area right now. As far as not-so-local, in Michigan there's this great band called This Robot Kills.
Le Shok has played O.C. and in Long Beach (L.A.), how have both responded?
Todd: It depends on the venue...all ages show rule, and bar shows usually end in us breaking a ton of shit with a bunch of old guys not really knowing what's going on, and me getting usually thrown out or hurt.
Andrew: Most Orange County shows suck, except that we've had some really fun at our all ages shows in Anaheim. And of course...viva The PCH!
Who's the bigger fool, the one who doesn't get it or the one that pretends to?

LE SHOK LE SHOK LE SHOK LE SHOK

Darryl: The one that pretends to. I like the people that don't get it.
Joey: Yeah, I do too. I usually like the people that don't get it than the people that honestly do get it.
Todd: I'd say they're equally as stupid, because the ones that don't get it usually don't get it because it's not Rudimentary Peni or some stupid fucking punk band they saw when they were a kid. And the ones pretend to get it usually compare us to the most ridiculous crap on earth, and they just usually just like it because of whatever antic that goes on.
Andrew: I'd say the biggest fool doesn't care, and that might just be me.

The term genius has been used to describe both the comedian/performance artist Andy Kaufman and the band Le Shok. For 100 points compare and contrast the two.

Andrew: Yeah Andy is pretty genius, it must be something about his first name.
Todd: I have no idea what the fuck to say for that question, I hope Joey has some smart, whitty, intellectual, "university" thing to say about it.
Darryl: Andy Kaufman sucks cock.....and so does everyone in Le Shok.
Rusty: We're louder.
Joey: No, he is pretty loud.
Rusty: Except we're not trying to be funny. (insert laughter here)

What's the deal with the vocals?

Todd: I don't know, I just talk this way.
Joey: (In a really high, monotone voice) I doon't knooooowww?!!

What's the deal with the lyrics?

Todd: It's just whatever comes to my mind, what ever's bothering me. No real political issues, just social issues, drug issues, and girl issues, I guess.
Rusty: I think the lyrics are good, I don't know why we don't have lyric sheets. I think that they're ten times better than half of the lyrics out there.
Andrew: Didn't we put lyric sheets in the fifty "So What If It's Friday The Thirteenth" version of the "So What" 7"?

Are keyboards punk?

Darryl: More punk than anything else.
Rusty: The punkest.
Todd: I think there are a million other bands that've proved so.

Ain't America great?

Todd: Maybe.
Andrew: Whatever. I think California should be it's own country. Viva The Republic Of California!!!
Joey: Apple pie's great.
Rusty: Sure. I love the Klan, rednecks, H.B. bro-dogs, and all the fucking crap that gets shoved down our throats.
Joey: Scratch that, I don't like apple pie really...to be honest with you.
Rusty: I like apple pie.

What was thebest record by a local band you heard this past year (the correct answer is the Smut Peddlers "Tarball 2000")?

Todd: The Smogtown "Black Ball" 7".
Rusty: The Smogtown 10".
Joey: The Le Shok "DNA" single.

Todd, Rusty, and Andrew all have worked at the world famous Zed Records in Long Beach, what are some totally bizarre things that stick out in your mind from your experiences there?

Andrew: Actually all of us have. I've worked there the longest, and Joey's been filling in for people as far back as I can remember. Darryl's there all the time too, and I know he's covered for people too. But as far as it goes about some bizarre experiences at Zed's...I take the fifth. Let's just say, I'm glad walls can't talk.
Rusty: I'd say, getting young kids to fuck a blow-up love sheep.
Todd: Yeah, one of the most bizarre things that me and Andrew ever did was convince some kid to fuck an inflatable sheep twice (and cum in it). Not to mention his mom was impationatly waiting outside in the car, honking her horn for him to leave...So we made him go out and tell her he was going to be ten more minutes because he had to take a shit in our bathroom. All that for six dollars worth of crappy used records.
Joey: The "Poo-dollar".

What's the "Poo-dollar" all about?

Joey: It's basically a gag about takin' a shit on a dollar bill and stickin' out in the street...we've had some fun with that one. It's great to see somebody pick up a dollar bill with the other side covered in shit! But mostly just tormenting the customers, that's

really fun. Uh oh, playing baseball with shitty singles and cassette tapes.

What was the biggest seller for 1999?

Todd: I'd definately say any Crimson Curse, The Locust, 31G type of shit...because we can't hold on to that shit for whatever reason.

Rusty: Actually, probably towards the end of the year it would be the Le Shok "DNA" 7".

What's the biggest selling Hostage record there, or are they all in the 99 cent bin?

Todd: The Smogtown singles are obviously the biggest selling Hostage releases because all of us really like it and we push the shit out of it and make kids buy it.

Joey: What's hostage?

Rusty: Hostage? Is that like some Iranian record label?!!

What's the shittiest, most embarrassing record you've ever sold there?

Andrew: For a while, a lot of kids were buying a whole hell of a lot of the whole Reel Big Fish ska-punk crap from us. That sucked.

Todd: Anything related to Sublime. Sublime, the Dub All Stars, Juice Bros, they're all fucking horrible pieces of shit.

Rusty: Hostage?

Joey: I've taken some hostages before.

Has anyone ever come in and said, "Hey man, what's the new hot record to buy" and you told them to pick up the new Goldfinger, or Dance Hall Crashers, or some other crap? In other words what's the best one you put over on somebody?

Joey: Le Shok singles.

Todd: I think selling someone the live Primus CD was the best one we pulled over on someone, but then they brought it back hours later saying that the recording was fucked up.

Andrew: I remember people used to grab like three different Lagwagon albums, and ask which one was the best...I used to always convince people to buy the one we had more in stock of. I never really knew shit about '90s pop-punk.

What is the most embarrassing band that you'll admit to liking (for example Ricky Barnes of the Pushers readily admits he loves everything by Adam And The Ants, even the "Goody Two Shoes" crap)?

Rusty: What's to be ashamed about that?

Joey: Yeah, that's doesn't seem to be so embarrassing?! How about Le Shok?

Darryl: I don't even like Le Shok, I think probably TLC.

Do you even own any TLC albums?

Darryl: Can I just like them, or do I have to own their records?!! I don't own any embarrassing records at all.

Todd: No, he really doesn't. Darryl has the most sturdiest record collection out of anybody I've ever met. I like anything by Nick Lowe, even all the horrible shit that I know is fucking horrible.

Rusty: I don't know...I think a lot of kids would think I was square if I said Jimi Hendrix or the Doors, or that kind of stuff. A lot of kids are fucking stupid.

Who is the most over-rated band, a band that all the so-called "real punks" (not the KROQ trendies) think is great, but that you think really bites?

Rusty: Tons of bands...The Casualties, Aus Rotten, all those bands are fucking terrible. And the kids eat it up.

Todd: I think I could slap just about any fucking Oi! band in this category, with the exception of Sham 69 and Cock Sparrer, because I really don't think they're Oi! bands. But you can throw the Exploited, One Way System, the Anti-Nowhere League, or any of that horrible English shit, I don't even know if it's Oi!...it's just crap, but so many people seem to love it.

Andrew: On the other spectrum of things, I'd say I'm really bored with all the arrogant, super-artsy, pretentious retro bullshit that everybody seems to think is so "brilliant". But the funny thing about what Todd said is that we probably have more in common with the earlier "Oi" punk bands than you think. It's just that todays stereotipical Oi! band just play boring music with boring lyrics about drinking and kicking ass. But most all the early Oi! bands were silly and crazy, with a total nutty sense of humor, and most of them were influenced by the same bands that influence a lot of the Le Shok sound (Small Faces, The Who, etc).

What is the punk rock version of the punk rock Holy Grail on vinyl, the rarest record you've ever seen someone sell to Zeds for re-sale?

Andrew: Maybe some of the Dangerhouse Records singles, or probably the Minor Threat test pressing that came in years and years ago.

Rusty: Shoot, I don't know...there's a lot of stuff. How about the Middle Class single for $1.00 or the original version of the first Youth Brigade 12" for $2.00, all kinds of rare and obscure '70s punk stuff.

Todd: I can't remember the rarest record ever, but there's constantly idiots coming into Zed that have no fucking idea what they're holding, and they sell tons of cool shit for $.50 to $1.00 each.

Andrew: You shouldn't even ask us, you should talk to Mike Zed about that stuff. He's a plethora of punk information, and has owned almost every punk record at one point in time. Lucky guy.

What are the bands plans for the future?

Rusty: Learn how to play, and not suck so hard.

Joey: Continue sucking, and probably not practice for a really long time so I start sucking more.

Rusty: Get made fun of as much as possible for our clothes and our sound.

Darryl: I'm not making any plans for the future, I'm just a keyboard player, talk to Todd.

Andrew: Putting one of our favorite songs, "Telephone Disasters", on a new split 7" with the Stitches!

Todd: Just touring a bunch and suckering the Stitches into taking us with them anywhere they'll take us.

So, whats up with the graphics on the new record?

Andrew: Originally, we were going to have the mind blow-

ing local Long Beach comic book artist, Paul Sharar (Clock, Big Bang, etc.), do the cover art for the "We Are Electrocution" LP, but we ended up using Todd's concept and artwork. Todd and I put it together and colorized it with the always helpful Dave Mandel, for an outcome we're all happy with. Most people either love it or hate it, and I'd say we'd all pretty much love the responses we've gotten.

Todd: I'd say that the artwork is pretty much the visual to speak on behalf of the written content of the record. The LP has alot to do with sexuality, and I don't mean homosexuality or hetrosexuality specifically, I'm simply talking about fucking, whatever that is for the person doesn't concern me, I don't really care. What does concern me is the taboo involved with fucking. Women are whores, and men are assholes, or perverts, who only want one thing. People like to fuck, and should be able to without having to deal with the commentary from the surrounding uninvolved. It's amazing to me that people can still be judged by how often they are keeping their pants on. Thats why I chose to use a Lichtenstein approach to the sleeve when making it. It's pop! It makes sex pop,instead of disgusting or dirty.

You've developed a reputation for being pretty confrontational/assholish on stage is that justified?

Andrew: Sure, there are plenty of reasons and instances for us getting a reputation like that, but that's not all we're about. Being an asshole comes pretty natural for all of us, but being confrontational is something that just coincides with our sarcastic attitudes. Besides, sometimes people just need to get a little shaken up.

Todd: I think people are sort of getting the wrong idea about that. People think we just show up to places and start beeing bullies. A lot of times people that say things are the people that have heard about instances we've had but weren't actually there. Yeah, we've gotten in fights, and yeah I've talked shit, but people don't stop and realise we live in Southern California... Most people down here are fucking idiots, they deserve that kind of shit. We're surrounded down here, and I think just about anyone could tell you who's played down here or just been to a show down here, especially in Orange County. Punk has turned into fucking South Coast Plaza, you got the Urban outfitter punks in one corner, with their side bags, Diesel jeans, and running shoes, and then you have the Hot Topic punks in the other corner who look like dinosaurs in fucking clown makeup. Worse than that, both groups are well equipped with cell phones so they can call their mommies and tell them they're going to be home a bit past curfew because the show they're at started late. So yeah it irritates me when people think that were this way because hopefully it will get people to come to the show to see some sort of circus. All it does is make them say stupid shit. This happened in S.F. people were being retarded and I was fucking sick so all it did was irritate me, I had a horrible time and we sucked, I felt really bad about the shows up there. Although the one amazing thing that did happen is this kid hit me with a pie while we were playing...now thats fucking wit, all I could think is how genious that was the rest of the tour.

What's up with your Hostage release? What can we expect and when?

Todd: Our Hostage release will come when Rick Bain gives us a million dollars, and you can expect the worst utter shit you've ever heard.

Joey: Again, this "Hostage" thing is a blur to me, I'm not sure what you're talking about?

Rusty: I don't even know what's coming out until I see it on the shelves.

Andrew: Rumor has it, that Hostage Records only want a single that can be as full throttle as our live shows. Now that our album's done, it shouldn't be a problem to crank out a few numbers for one of our favorite local labels. I figure it should be coming out real soon...especially because everybody knows that there's "No fun on the beaches this summer!" Feel free to write us to find out what we're up to, what releases are coming out, and when we're playing next. And remember...shoot to kill.

Le Shok Secret Service,Post Office Box 15645, Long Beach, CA 90815 LeShokSS@aol.com

the Commies

an american band

MRR: OK, let's start with the generic question of who's in the band.
Ian: Ian Shults, Johnny Venom, and um...Al Commie, I think).
Venom: Al C., Johnny V., and Ian.
Al: Myself, and two other guys that have a lot more soul than I do!
MRR: The Commies? Who came up with that name and why?
Ian: During the McCarthy blacklist days, a clever all-American gentleman by the name of Andrew Tullwilliger coined the phrase "Commie Fag." During the research to find a name, band founders Al Commie and Kid Coma found the name and immediately bought the rights. Later, the "fag" part had to be dropped for legal reasons.
Venom: I still want to know!
Ian: I think that Kid Coma and I decided on it because it was short, simple, and easy to remember-it was also really easy to find logos, etc.!
MRR: Being from Texas and being called the Commies. do you ever get shit from good ol' boys or skinheads about the name?
Ian: I personaly haven't come across any Nazis, but some redneck in a convenience store told me that he'd shot people for less, regarding my Commies t-shirt.
Venom: No.
Al: I really haven't come across any right wing nuts that were the least bit confrontational about the whole thing. I have, however, had plenty of people ask me if the Commies were a racist band. I have not really figured that one out yet. At that point I don't even bother explaining.
MRR: You have a new drummer, right? How did that come about, and how long has he been playing with you?
Ian: Kid Coma (the original bass player) got married and moved. Al thought that I'd be a good replacement even though I had never touched an instrument. That was about six months ago. Seeing as I don't know what the hell I am doing, I play a lot different than Coma. All down strokes, like Dee Dee and junk.
Venom: I'm still trying to play drums, so my style is different every time.
Al: We could probably use a new drummer. Ha Ha, but it's our bass player that has changed. He's been playing with us for about six months, and it is going well. He really has no clue how to play bass, but he's a lot fun to have on stage, and he's soooo good with the ladies!!!

MRR: You guys have changed a bit from what people have heard on the 7", you've slowed it down a bit added a bit more R&R, but have maintained a very snotty and catchy sound. Any particular reason for this? I have to say I like the new stuff a lot more, but I think any old fan will still enjoy it, 'cause it's not that big of a change.
Ian: I really don't like the lightning speed shit! I think that Al and them outgrew it a long time ago, and that's fine by me 'cause I don't even think that I could play it.
Venom: We know our instruments a bit better, so we can incorporate a little change in song structure and style. Plus our Valium habit.
Al: I think that I just decided to spend a little more time with the song writing aspect of it all. I also helped in the fact that I learned to play the guitar just a little better.
There were just some songs that I felt should be slowed down, because the riffs just sounded better that way. I still can't play a lead of any kind, so we've just adopted a lead free environment for the band.
MRR: Austin has a reputation for being this music mecca. Is this true for punk rock? Al, you've told me how you guys and the Dead End Cruisers can be playing together at one club and down the street the Lower Class Brats could be playing and further down the Reds or someone like that will be playing. Is it really as "cool" as some people believe? A lot of times a place gets a lot of hype and it's not true. Also, is there a lot of competition among bands, and do the "scenes" mix at all?
Ian: I think that Austin has one of the coolest scenes possible. Of course there's a little ugliness here and there, but for the most part everyone gets along really well most of the time. But there's always gonna be those high and mighty fucks.
Venom: Scenes mix well, but it does become a drag if too much is going on on the same night because they get all the girls.
Al: There are so many bands in this town, including punk rock. I think that we have a great deal of good punk rock bands here in Austin. I wish that more people could hear just what is going on here every single night. It is cool to have so many bands and so many places to play, just because even a brand new band has a great shot at playing some cool shows. On the other hand, it's a drag to have four different venues hosting punk rock shows on the same night because the crowds are split among them. The scenes do seem to mix quite a bit these days. I think that it is important to do so, just so new faces are able to have a chance to hear a band that they might not ordinarily go out to see. No sense in preaching to the converted, so to speak.

Interview by Patrick Grindstaff

MRR: So how come we've only seen one 7" from you in the last couple years, yet you've been around that whole time?
Ian: I think that Rudy from American Punk has just taken his time on releasing the full length. That, and a lot of transitional time.
Venom: Ask Rudy...lost in Baltimore somewhere?
Al: It has been a while...damn. I guess that we had just been a little complacent after the first Pelado release, and just expected the ball to start rolling. It didn't, so here we are again. I think that it has been a good thing, just because we have changed some, and it takes time to get it going where you want it to go. I'm very excited about all the new songs, and I think that it has been worth our time to wait until now to give it another shot.
MRR: Who writes most of the songs? Is it a group thing, or Al, do you write most of the music as well as the lyrics? If so, who would you say has influenced your song writing over the years?
Ian: Al writes just about all the songs since Kid Coma moved to NYC. Sometimes if me and Venom gang up on him, we can get our way here and there.
Venom: Al is ALL!
Al: I do write a great deal of the material since the Kid left us. It's actually been a difficult change not to have him around. We used to write together, and now I do it. It felt more comfortable not having the final say, but I've adjusted. Ian and Venom have a lot to do with the final outcome of the song though. Venom is the one with any real musical ability, so I do value his input. Ian is great at helping me with the vocal structure, and has a great ear for hearing the rock value in something that I write. Needless to say, a majority of the stuff that I write does not pass Ian's rock test! I've liked lots of song writers over the years, but I've never had the musical ability to emulate any of it. I just kinda write until something comes out that I like. It's a real hit or miss kinda thing, but hey, it works for us.
MRR: You guys seem to really want to tour and do your thing with the band. Is the band something you'd like to do full time and be able to survive off of it, or at least hit the road as much as possible?
Ian: I was just told that I would get a free ride cross country and that there would be hookers. I had no idea that money was involved.
Venom: Yes, I'm ready to sell out and make money!
Al: I've never counted on the band as a means of support. It's just been a lot of fun. I would love to eventually have the tours pay for themselves, so that I wouldn't have to worry about saving a ton of money before we left. It would be a lot of fun if we could tour more frequently, but it's really difficult when your luck to just book a show, much less make any gas money!

MRR: What plans do you have for the Commies in 2000?
Ian: In the year 2000: the Commies' music will be the basis of all civilization!
Venom: Tour, record, try to spread the butter. The American Punk full length and the Pelado Records EP with another full length, and hopefully generate a little interest, so that we can hit the road again and again. My girlfriend likes it better when I am away!
MRR: Being that you're from Texas, what do you guys make of ol' George W. Bush Jr.?
Ian: He's got some good shit!
Venom: Just another politician.
Al: He hasn't really done anything in Texas, but quite frankly I'm scared to death of him. He doesn't come to any of our shows, and I don't think that he has even ordered a Commies t-shirt. Not really a team player if you know what I mean.
MRR: In closing, give me two line ups the Commies would love to play, one with older bands or bands no longer around, and another line up with current bands or peers. While your at it, if there's any bands that you think people should be checking out, let us know.
Ian: Ramones, Rezillos, Eater, and the Commies. Stitches, U.S. Bombs, the Chumps and the Commies.
Venom: Fear, Angry Samoans and the Commies. Randumbs, Prostitutes the Commies.
Al: Ramones, Joan Jett, Undertones, Circle Jerks, Angry Samoans and the Commies. The Prostitutes, the Chumps, Teen Cool, Dimestore Halos and the Commies. Check out the Chumps, Teen Cool, Ignorance Park Slum City, Born Deads, and all the other rockin' bands comin' out of Austin.
MRR: Let people know how they can get a hold of you.
Ian: Check the Austin branch of the Salvation Army.
Al: You can buy our stuff from Pelado Records, American Punk Records, or you can check with us at www.thecommies.com. We can be reached through the mail at
P.O. Box 33366
Austin, TX 78764.

Come out and see us on tour this summer — we'll bring the cake!

The Chemo Kids

Cincinnati's Chemo Kids are not like other kids. They are the kids that other kids' parents would never let their kids play with. They have been playing with other kids throughout the Midwest since late 1996, and have just released their debut album on Pelado Records for all the kids, kids.

MRR: So why did you decide to start another punk band when there are already so many other crappy punk bands already out there?
Adam: Because there are so many crappy bands out there we wanted to start a good one.
Gabe: They weren't crappy enough.
MRR: Do you guys spend more money on make-up and hair products or on band equipment?
G: It's pretty even.
Ad: You really gotta look good and sound good, and we...
MRR: And you think hair products and make-up will make you look good?
Ad: Well, we completely started the band to look good, cause we sounded like shit and we progressively got better.
MRR: What happened to looking good?
Ad: We've always looked good.
MRR: OK, I have exhibit A. (Pulls out Chemo Kids 1st 7"). You think that looks good?
Andy: Sure! Hey, the people think it looks good!
MRR: (Looking around the room) What people?
G: We didn't bring them with us.
An: No, but there's so many bands out there that think cause they have a bunch of style and they mention Johnny Thunders and the Clash that they're a good band, when all they do is copy.
MRR: What do you do that's different?
Ad: The thing that makes us so much different is our singer really can't sing worth a shit, and that's what makes us so great.
An: I'm not saying we're different from anybody, but there's so many punk bands nowadays that think they're so cool, cause they wear eyeliner and wear, like, ninety dollar stretch jeans or something...
MRR: How much were your stretch jeans?
An: I got them for three dollars.
Ad: We get discounts.
MRR: Cause you guys are so good looking?
Ad: Cause they do some modeling and stuff like that.
MRR: Oh, that's gonna help your interview. That's right, you two (Gabe and Andy) model for the hipster store.
G: No we don't.
An: They give us free liquor.
G: I got a free pair of pants...cause I snagged 'em. And they got a little hole in 'em.
Ad: I don't remember what the question was.

(Random blabbering about the band The Band, a subject that the Chemo Kids knew painfully little about. Poseurs).
MRR: The Band- Music from the Big Pink. That sounds like something the Chemo Kids would be into- the big pink.
G: Why do you say that?
MRR: I don't know, I thought you guys were all gay.
An: It depends.
MRR: Your references to "handgun love cowboy". That's obviously a gay reference.
G: Well...There's something intrinsically gay about a cowboy.
Ad: And a handgun is a phallic symbol.
MRR: Exactly, I mean, holsters...saddles... spurs?
G: Spurs? (Gabe recognizes the name of a local gay bar where he can be frequently found doling out teabags to older men)
An: Yeah? Well what do you think we're trying to write about?
MRR: You guys just tried to avoid the question, that's all.
G: No we didn't.
MRR: Are you guys a democracy?
Max: No, absolutely not.
Ad: If me or Andy wanna do something or don't like something we either do it or we don't like it. But other than that, that's pretty much it.

The Chemo Kids

An: We're an oligarchy. That's what we are.
MRR: How do you learn that word in art school?
An: Hey man, I'm full of surprises.
MRR: So I hear the sound guy cut off the sound on you at your last show, with the New Bomb Turks. What happened and can you really blame him for cutting you off?
Ad: Well, I was anticipating that really. I mean, nobody really fucking cares about us in this city. Nobody's ever really supported us here, and, because of that we never really gained that much respect in this city so...
MRR: As opposed to the respect you have in other cities?
Ad: We probably do have a lot more respect in other cities...
MRR: What are you looking for here?
Ad: I'm not looking for anything here. The guy booking the show cut us off, and he could fucking care less about us, or really any local band.
MRR: That's not local people though...
Ad: Well I feel the same about the local people...
An: No!!! I don't feel that way at all. No! I don't agree. We've got a great following.
Ad: Nobody's gonna pay ten bucks and really sit there and enjoy us...
An: I wouldn't either! It's cause you guys need to buy a tuner. It's all those hipster fucks and I could care less if they liked us!
Ad: But I still say we still don't have the respect we deserve for what we've put out. (Gabe momentarily dances around on a table like a little girl and tosses stuff around)
MRR: You are definitely for the people, aren't you?
Ad: Well we probably wouldn't even still be doing this if the people didn't like it.
An: Why not?
MRR: Yeah, I thought that was the whole point of a punk band...
An: Well the only people who thought we were good at our first show were 12-year-old fat kids from Indiana.
G: What better crowd could we play to?
MRR: OK, do you feel that all your national exposure has given Cincinnati something to be proud of, or simply added another chapter of shame to an already lame city?
Ad: It's funny, because every time we're mentioned with a good review they mention Cincinnati, but when it's a bad review they don't mention where we're from.
An: Well, the thing that blows about being from Ohio is you get sick of just being compared to the Dead Boys and the Pagans just because they're from Ohio.
MRR: But Cincinnati is a totally different thing than Cleveland.
Ad: Cincinnati has no past almost. I mean the Customs...
MRR: You got the Lemon Pipers, and James Brown.
An: And, uh, Marge Schott. We got the Who concert. Yeah, it's...I, I can't remember the question.
Ad: It had something to do with Cincinnati. We're pretty much the best thing that Cincinnati's got, you know? Right now. I mean, doing more than any other band.
MRR: You think you're better than the Slobs?
Ad: No, definitely not. But we're definitely doing a lot more than they are.
An: That's the thing, everybody in this town either loves us, or absolutely hates us, and I wouldn't have it any other way.
MRR: I have sort of a mediocre feeling towards you. Ok, so your full-length debut should be out any day now on Pelado. Is it better than the 7"s?
An: I think it's the best thing we've done. The production is really great and we've all got better equipment since last session which helped.

MRR: I hear from your producer that Adam likes to turn his guitar solos up really loud in the mix. Do you really think you're good enough to do that Adam?
Ad: Oh, definitely. I mean, maybe, I got a bad reputation on the first record we did because my guitar solos were really fucking loud... But this time, it sounds fucking great. This is gonna be fuckin' Raw Power, Search & Destroy. They're fucking amazing. It's like James Williamson, completely...like he can fucking play guitar better than me? Bullshit.
MRR: So everything else is like background music?
Ad: Just for the leads though. It's not like they're playing anything amazing while I'm playing my leads. I'm playing something amazing and they're playing a bunch of crap.
MRR: OK, who wrote the lyrics to "I'm Sick"?
G: Me and Max.

The Chemo Kids

MRR: "You thought that your daughter's life was in your hands/ But tits and ass is all I understand." That is the stupidest thing I've ever heard. And you're gonna take a poetry class at UC this quarter Gabe?
G: What's unpoetic about that? It rhymes.
Ad: How many made for TV movies have you seen about fathers who lose their daughters to scum like us?
G: I was watching Family Ties the other day. Did you ever see the episode where the guy that comes to pick up Malary, who's looks like the loser 80s kind of guy...
MRR: Nick?
G: Yeah! Nick, comes in to pick her up, he looks like Sylvester Stallone. There you go. That's what we were writing about. It's about Family Ties.
M: Well, there's more lines in the song.
MRR: "I love it when your daughter's on my dick/ Run and hide cause I'm sick." And that's poetry?
G: Yes! I don't see where the problem is about, your daughter on my dick. I'm confused as to why you really don't like "I'm Sick".
MRR: That's just generic, "daughter's on my dick."
G: Well come on! What else rhymes with sick? Besides dick? "I love it cause your daughter's really slick"? That's lame.
An: No it's not.
G: I wanna steal your daughter's icepick?
MRR: There you go, Leon Trotsky. He died in Mexico getting an icepick stuck in his head. You could have written about a Communist and you passed that up. What's with that?
G: We've already written about Communists in Radiation Generation: "Who gives a fuck about longhairs and Commies…"
MRR: Alright, we've spent too much time on this.
G: Let's talk about my organ.
An: Why don't you just shut up?
MRR: OK, being an anarchist punk band…
Ad: Who said we were…
MRR: What do you feel are some major problems with society?
G: There's none.
An: Not in America anyway.
G: I don't know where you get the idea that we're anarchists.
MRR: Because you spike your hair up.
G: So?
MRR: That is total anarchy.
Ad: Oh, gimme a break. Are you gonna tell me that Schwartzkopf didn't spike his hair up?
G: Don King's not an anarchist.
MRR: In my eyes, you're an anarchist band. Now what's wrong with society today?
G: Nothing.
Ad: There's not enough violence. I tell you, there used to be a bombing, there used to be a…now we got school shootings, but how long has it been since we've had a school shooting? We need more violence. There's just not enough violence, cause that is what is the real entertainment. Not this TV violence.
MRR: So what problem do you have with Iran? (Referring to the "Fuck Iran" badge Gabe is wearing on the "New York Doll" 7".)
G: Fuck Iran. I'm still pissed off about the whole Reagan administration. The Contra thingy.
Ad: Oliver North! Free Oliver North!
MRR: You shouldn't hate Iran because of that, you should hate *America* because of that.
Ad: No, we love America.
G: See, Iran suckered us into it.
MRR: America let Ollie North off.
Ad: Well, Yeah!
MRR:…To kill El Salvador people, and Guatemalans, and Nicaraguans…
Ad: Man, fuck you history major.
MRR: Why would you hate Iran because we killed Nicaraguans?
G: I don't know!
An: But, see, of course America's got its problems, everywhere does. But if you look everywhere else in the world, this is the best place to be. We're done with this. More questions. Why is this taking so long?
MRR: Alright, this one's for Max.
M: Oh yeah...I'm ready.
MRR: OK Max, we hear you're not the brightest guy in the world…
M: You heard wrong, cause I am.
MRR: Do you think that helps you fit in with the rest of the Chemo Kids, or do you sometimes feel overwhelmed by the pure genius of people like Gabe and Adam?
M: I'm just pissed because Andy won't let me smoke in his house.
Ad: That answers it for you right there.
MRR: OK, Adam, I know you got a lot to say. How can you consider yourself a Chemo Kid when you have a kid of your own? Doesn't that make you a Chemo Dad?
An: Haven't you ever heard of kids having kids?
Ad: I love having a little girl…
An: On your dick.
MRR: What if someone had *your* daughter on their dick? How would you feel about that?
Ad: Well, considering she's not even one and a half…
MRR: Well that'd be even worse then wouldn't it?
Ad: Oh yeah. There's a bullet right in your head.
MRR: Gabe wrote the song.
G: Are we gonna talk about my organ?
MRR: We'll get to that. Why did you feel the need to use the same silly picture for both the back and the insert to this record ("NY Doll"), making the back cover and insert virtually identical?
Ad: We wanted to give people something they could put on their wall.
MRR: What makes you think people want to look at this on their wall?
Ad: Cause we would. I got a big poster of Billy Idol in one of my records and I put that on my wall.
MRR: You think you're Billy Idol?
(Adam shuts up for a change)
MRR: Alright, since I've known Gabe, I've seen him play the bass, the guitar, the tuba, and now the organ. So if this guy's so talented, and you think he sucks at singing, why did you make him sing instead of having him play the tuba to augment the rest of the band's lack of musical ability?
An: Cause we don't want to boost his ego any more.
MRR: You have an ego? I thought I pretty much bumped that down every time I talk to you.
G: Yeah, you do a pretty good job of that.
An: We know he sucks, that's why we put him in front. I don't know what that means, but just go with it.
Ad: Cause he's definitely willing to be able to be beaten on by the audience, and break stuff and throw stuff at people…
MRR: And he can't do that with a tuba?
M: You wanna hear my bass solo again? Doo doo doo doo dung doo doop doop doo.

WRITE TO THE CHEMO KIDS AT ANDY'S MOM'S HOUSE:

THE CHEMO KIDS
4243 Langland St.
Cincinnati, Oh 45223

DAY OF MOURNING

I met DAY OF MOURNING while on tour out east, they helped our band get on a show in Sherbrooke. When we got back to Toronto, I started seeing Dom at a ton of shows. He would get me copies of their new releases. They cranked out new stuff every month. I was blown away by the "Your Future's End" release, which was the first thing he gave me. I am not a fan of tough guy music, but these guys are too fun to be tough guy clones. They've got a real good sense of humor in that navel-gazing power violence sort of way. They pay attention to detail and really give a shit about having fun. Interview by Stephe Perry.

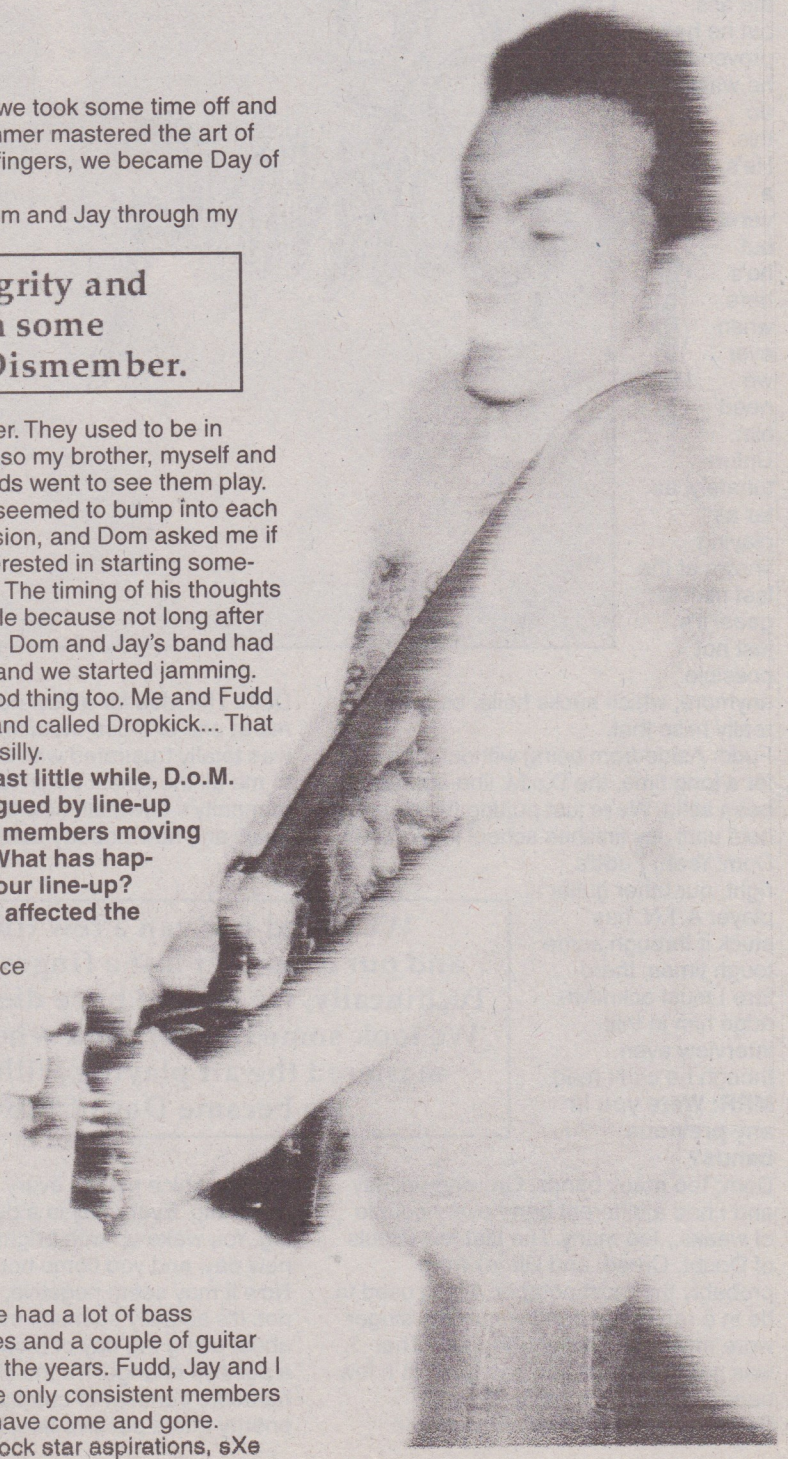
MRR: Who is in the band right now, and what instruments do you play?
Dom: Right now, Day of Mourning is Fawad (a.k.a. Fudd, on vocals), Jason (drums), A.T.N. (guitar), Jon (bass), and myself, Domenic (guitar).

> Imagine a cross between Integrity and Napalm Death, mixed with some Bolt Thrower, Hatebreed, and Dismember.

MRR: How long have you been together?
Dom: In one form or another, this band dates back to the fall of 1994. But we've been going on as Day of Mourning since the summer of 1998

MRR: How did you all meet? How did the band form?
Dom: Jason and I have been playing in bands together since the 6th grade. We were just a couple of kids playing bad metal and Ramones covers mixed with prank phone calls. I still have those tapes somewhere. We'd call up this kid and record the conversation, then we'd call each other and record a bogus conversation consisting of terrible questions and accusations. Then, we'd splice the two tapes together and play it back to his family's answering machine. Those were crazy days, but whoa... I'm going way off topic. We met Fudd at a Creed show (not the huge mainstream band out now, it was our band at the time) because I was friends with his brother. We just started goofing off playing Suicidal covers and old Sepultura songs. By then we decided that our singer was a geek so we got Fudd in the band and became Dirge. A few more years of bad (but sincere) metal followed and then we started getting better and better. We started getting on really good shows, and before you knew it, there were a lot of kids into what we were doing. But then, we rolled our van a few times on tour, and our drummer lost a finger in the process. Technically we should have all died, but we didn't....so we took some time off and when our drummer mastered the art of playing with 9 fingers, we became Day of Mourning.
Fudd: I met Dom and Jay through my younger brother. They used to be in another band, so my brother, myself and two other friends went to see them play. After that, we seemed to bump into each other on occasion, and Dom asked me if I would be interested in starting something with him. The timing of his thoughts was impeccable because not long after we had talked, Dom and Jay's band had called it quits and we started jamming.
Dom: It's a good thing too. Me and Fudd were in this band called Dropkick... That was just plain silly.

MRR: In the last little while, D.o.M. has been plagued by line-up changes and members moving out of town. What has happened with your line-up? How has that affected the band?
Dom: Ever since we first got together in 1994, we've been plagued with being a puzzle with missing pieces. To be specific, we've had a lot of bass player changes and a couple of guitar changes over the years. Fudd, Jay and I have been the only consistent members while others have come and gone.
Drugs, girls, rock star aspirations, sXe



frustration, family illnesses, right down to being the worst bassist of all time. We've had a smorgasbord of members come and go for various reasons. Over the past little while, we've had friends fill in for us so that we could play shows, but that could only have gone so far. We decided to stop for a while, and look for a permanent bassist. We found him, his name is Jon, and we're back on the map. Our drummer moved to Montreal which is six hours away, and that's been a total pain in the ass, but he has proven that he wants to do this. He's a weiner, but he's here whenever we need him. Unfortunately, as far as playing shows at the last minute goes, it's just not possible anymore, which sucks hella, because I really miss that.

Fudd: Aside from being without a bassist for a long time, the D.o.M. line-up has been solid. We're just putting things on hold until Jay finishes school in Montreal.

Dom: Yeah, Fudd's right, our other guitar player A.T.N. has stuck it through some tough times, therefore I must acknowledge him in this interview even though he can't read.

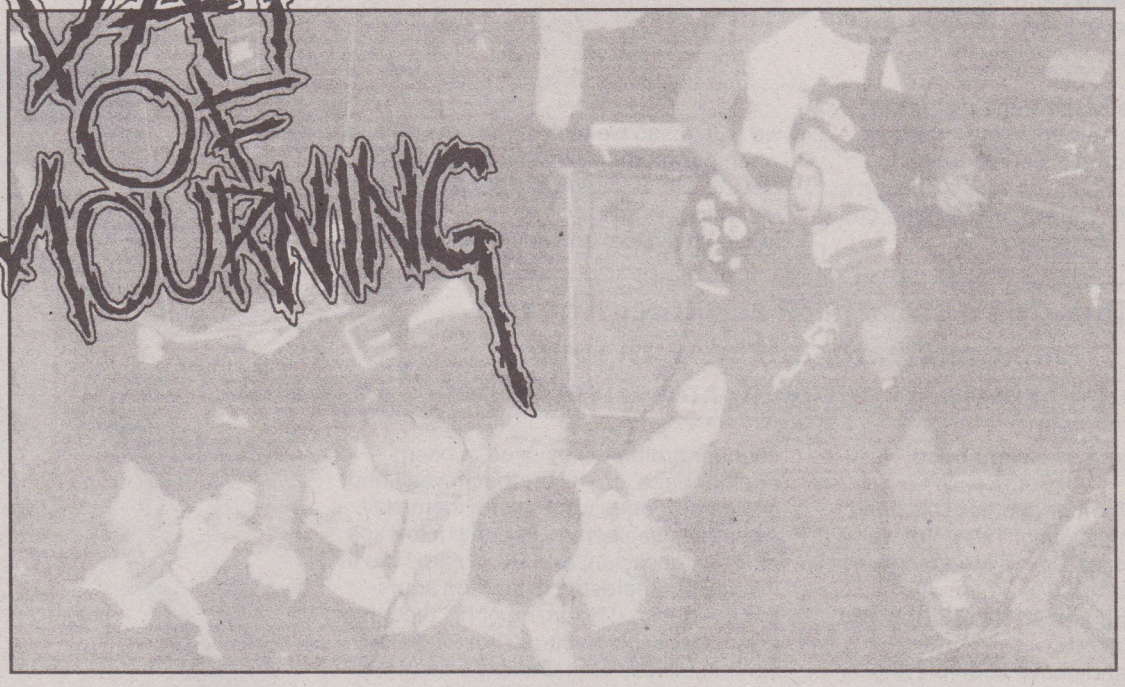
MRR: Were you in any previous bands?

Dom: Too many bands. Growing up, Jay and I had a different band every couple of weeks...too many. The last few (Souls of Doubt, Creed, and Dirge) were probably the most notable. A.T.N. used to be in a rap-metal band where the singer wore these stupid flight-goggles. That was pretty classic. Jon has been in a few bands...hmm...Ignorance Never Settles...In Harms Way...Fine Motor Control and well Fudd, well let's just say we broke his band virginity, baby. You read it here first.

Fudd: When me, Dom and Jay started playing music, we were in a band called Dirge. This band was pretty much metal with a slight hardcore influence. We then dissolved Dirge, and Day of Mourning was formed. The members who made up Dirge at the time made up the first line-up of D.o.M.

MRR: Where did the name Day of Mourning come from? Does it have any meaning or significance?

Fudd: Dom made up the name.



Dom: The idea for a new name came to me at one of those moments where I was totally frustrated with life. It happens to me all the time. I begin to think about humanity's downfall, how it's all falling apart and how nobody cares...and well, it's that which makes every day a day of mourning. Every day is a day of mourning. You wake up with bright hopes for a new day, and you come home rained on. Now it may seem negative, but really it's not. It's actually so much more. We're about using the day of mourning to make a positive change. It's the classic hardcore concept of channeling negative energy into a positive use. Learning from what goes wrong, and bettering yourself from it. That's what we're about. Lying around in an emotional gutter is nothing more than a waste of time. Alright, positime is over, next question.

> We rolled our van a few times on tour,
> and our drummer lost a finger in the process.
> Techincally, we should have died, but we didn't.
> We took some time off and when our drummer
> mastered the art playing with nine fingers,
> we became Day of Mourning.

MRR: Are any of you involved in any extra-curricular punk activities (zines, websites, bands etc)? Tell me about XCASX.

Dom: XCoalition Against ShaneX is a band that me and a friend started for the sole purposes of being idiots and making fun of people. All of us in D.o.M. and XCASX have been friends for a long time, and are complete jokers and fools. We started off making fun of this kid Shane (original D.o.M. bassist) for being a complete skid and all of a sudden it blew up. I never thought it would go anywhere, but a lot of kids are into this band. I think my favorite thing about XCASX is the fact that like 95% of the lyrical content, no matter how shocking...is completely true. Yes, we did make a kid eat a raw onion for a demo, yes, there was a kid named Tobe that drank a bottle of pee to amuse us, and ye,s we did get drunk metalheads to harass Corpsegrinder at a Cannibal Corpse show. We're dorks, but it's harmless fun, until someone gets stabbed with a pitchfork, which actually happened at a XCASX show, but that's a story in itself. We've collaborated with such heroes (well, to us anyway) as Dan Lilker of Brutal Truth, Chris Dodge of Spazz, and the mighty rock warrior THOR. We did a couple of demos that went out of print and were pressed onto the "Down with the King" CD on XProphecy RecordsX which is also out of print. Right now, we have a split CD with THOR called "Keepin' the Dogs Away" which is doing really good. We wanna revive THOR, so we can tour with him and PILEDRIVER. I

also do a record label called 13th Day Recordings which is basically a project I have to release stuff by my bands, or friends' bands. I'm doing the A DEATH FOR EVERY SIN CD next, it's gonna be sickening. Real hard stuff....look for it soon.

MRR: What topics do you sing about?

Fudd: Day Of Mourning's lyrics deal with rape, abuse, guilt, shame... Even though topically these subjects don't seem out of the ordinary, they are things we feel need to be continually dealt with.

MRR: What are some of the titles of your songs?

Fudd: Some of my favorite titles are: "Enemy Of Angels," "Parable for a Holocaust," and "Demons Who Wear the Same Face."

Dom: My favorites are "Reborn as the Enemy" and "Tales from the Hard Side."

MRR: What is your favorite song from a lyrical standpoint and why?

Fudd: My favorite song from a lyrical standpoint is "Enemy of Angels," and I have two reasons for this. First, everything I wanted to say about the issue of rape, and how I view rapists, I felt I said. The points made in this song were clear without being preachy. Secondly, I felt I expressed a perspective on the issue that is often overlooked, and that is a rapist or someone who has committed this sort of atrocity doesn't always fit some sort of predisposed psychological profile. Statistically speaking, most of the males that commit rape do not have a history of sexually violent behavior.

MRR: Describe your sound for those who have never heard you before.

Fudd: In a nutshell, we're basically grind/death metal crossed with hardcore, and we've got lots of hooks and dance parts.

Dom: Hmm... If you were to really dig into it, imagine a cross between Integrity and Napalm Death mixed with some Bolt Thrower, Hatebreed and Dismember. Add in a touch of Neurosis and Bloodlet for flavor, and serve to hardcore kids and hair farmers alike.

MRR: What bands do you listen to? Who are your inspirations?

Dom: As of late I've been listening to Godbelow, the Swarm, Ringworm, Integrity (always), Legion, Tom Jones, and Danzig. Musically, I'm inspired by everything around me musical, or not. I do blame AC/DC for infecting me with the rock demon when I was a kid and it was seeing Madball play that made me want to play hardcore.

Fudd: I listen to a lot of different kinds of music aside from hardcore, punk or metal. Some of my favorite bands/inspirations are Napalm Death, Suicidal Tendencies, Bad Brains, Minor Threat, Black Flag, Dead Kennedys, GBH, Earthmover, Cold as Life, and Skinny Puppy.

Dom: My favorite record of all time is "Freddy Krueger's Greatest Hits." I can listen to "All I Have To Do Is Dream" over and over. I'm serious.

MRR: What releases do you have?

Dom: We did a full length CD on Upheaval Records in 1998 called "Reborn as the Enemy," we did 2 split CDs, one with Red Sky, and the other with Clenched Fist, both on 13th Day Recordings. We did a split 7" with Hardtime as well as a CD called "Your Future's End" on Sounds of Revolution Records, and we've been on a bazillion comps on United Edge, Endless Fight, and Back ta Basics to name a few. To see the whole list, go to our website, it's pretty hectic once all the compilations and the demos get involved.

MRR: Do you have any recording plans in the future? What are they and with whom?

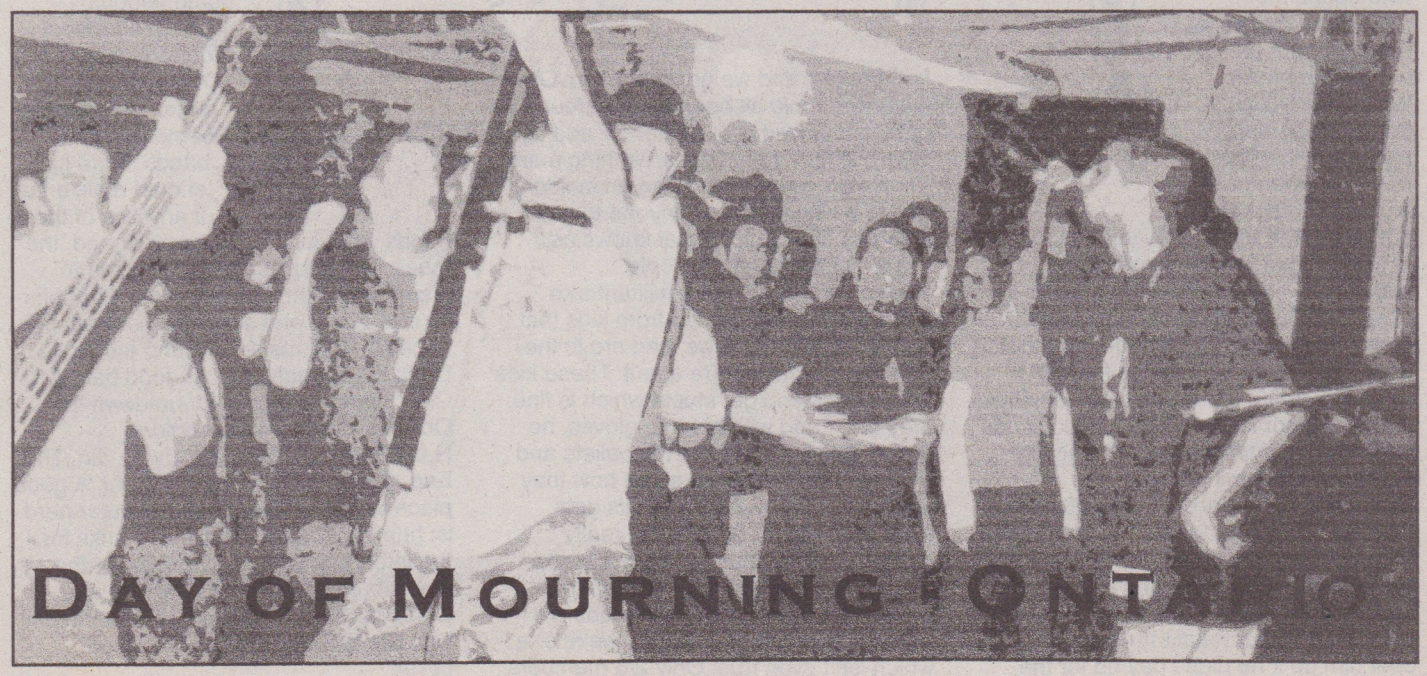
Dom: We're recording for a split 7" with Coalition Against Shane pretty soon, and then we're doing a full length the first week of July for Olympic Recordings. That should be out around Halloween. Look for it, it's going to be called "Onwards to Tragedy and Contempt." It's gonna be classic.

MRR: What are the band's plans?

Dom: Right now, we're just writing feverishly and rehearsing a lot so that we sound good on the new album. Our songs have become a bit more technically demanding, and we wanna sound really good and be able to pull it off live as well. We do the record at the beginning of July, and we're planning to start touring at the end of July. It's gonna be a busy time, hanging out with all our friends from all over and having a lot of fun. I can't wait.

MRR: Day of Mourning have been a band plagued with controversy based

> **It's the classic hardcore concept of channeling negative energy into positive use, learning from what goes wrong, and bettering yourself from it.**



on rumors and circumstance. What are these rumors and how have they affected the band?

Dom: The common thread is that idiots with a lot of free time on their hands do indeed exist in our scene, just as they exist outside. Some of my favorites are:

Rumor #1: D.o.M. are a Christian band. Because we thank God in our records, some idiot kid made a stink and tried to boycott us via some Internet campaign. Threats of violence at our show were made, none were backed up of course, they didn't even show up. I got on-line and defended our stance as having Christian, Muslim, and atheist members in the band, and how we don't preach our religious beliefs through D.o.M. and the problem disappeared. It returned and spread once we left the Midwest, of course. Typical.

Rumor #2: D.O.M. are a neo-nazi band, as a result of doing a split 7" with a band that thanks OLC in their credits, and because we are are friends with some controversial people in the hardcore scene. This is something we get ostracized for often. We openly do not agree with ignorant views, but we still get lumped in as being ignorant for being friends with people who do. We're smart enough to think for ourselves and know what's right or wrong. I'm not going to stop being friends with someone because they say a lot of stupid things to intentionally make people mad. I'm smart enough to see it, and I'd expect the same from anyone who opens their mouth and makes up rumors about us behind our backs. We've been confronted in person once or twice about this, and when given a chance to speak our piece, the rumor gets squashed. Add in the fact that D.o.M. is comprised of both white- and brown-skinned members, D.o.M. is from a predominately brown-skinned neighborhood, and that we've been playing benefits for ARA since like 1996, I think it's pretty obvious that the rumor is just something kids use for the sake of talking and looking like they have something to say.

Rumor #3: D.O.M. are a tough-guy band. Another classic rumor stemmed from the Midwest because some drunk ran over some of our gear (wrecking it, thus making it impossible to use for the rest of the tour) and our roadie threatened to beat him up if he didn't pay up for the damage. We are totally against drunk driving, that could have been a kid instead of some drum stands and a guitar. We made sure that guy knew that he'd have to pay the price, and he did. Now the best part comes from the kid that had booked that show who had also booked another show for us later on in the tour. He didn't pay us in full, and promised to pay the balance of what he owed us at the next show. We took him up on that in good faith and when we returned for the show a week later, the show was canceled and the kid was nowhere to be found. We get home from tour, and these rumors are still abounding. I guess it's true that we are judged by the company that we keep. We've got a lot of big, crazy friends that seem to find trouble, and we get lumped in. Other instances have all been based around us getting screwed over somehow and us standing up for ourselves. Nothing more. There has never, ever been an incident where we have bullied anyone to gain anything. Ask anyone that knows us. We're not that kind of people.

Rumor #4: D.O.M. are a militant sXe band. This rumor started from kids that see us at bigger shows, and are in the dark as to what we are about. These kids like to drink and get stupid which is fine, they see Fudd with his sXe gloves, he makes comments about his beliefs and they get upset and talk about how they like us, but hate sXe. Then this gets fueled by rumors of us being really militant, which I must admit, we kinda fuel sometimes just to be idiots. And it gets to the point where some kids will avoid supporting us because we're sXe which isn't even true. Only 2/5 members of D.o.M. (me and Fudd) are sXe.

Rumor #5: D.o.M. aren't a real Toronto Hardcore band. This rumor stemmed from our early days when some of us used to play in a band called Dirge. We were new kids from a different suburb that no one was from and knew nothing about. We liked bad metal, and played bad metal, but were hella sincere about it. We put out our own records, toured tons on our own and still didn't get the respect at home. We did awesome everywhere else, and as we progressed into Day of Mourning, we got pretty big outside of Toronto, and kids began to catch on. Some kids insist that we don't deserve what we have (which isn't really that much anyway!) and continue to try and sour our reputation by mixing up the basic ingredients of the above rumors, and adding their own flavor. But over the years, we've come to be accepted in Toronto. A lot of the kids with mouths have fallen off, and we're still here, doing the same thing, being the same thing: sincere hardcore kids playing metal, helping out bands from their scene, and keeping it DIY for the past 6 years. End of story.

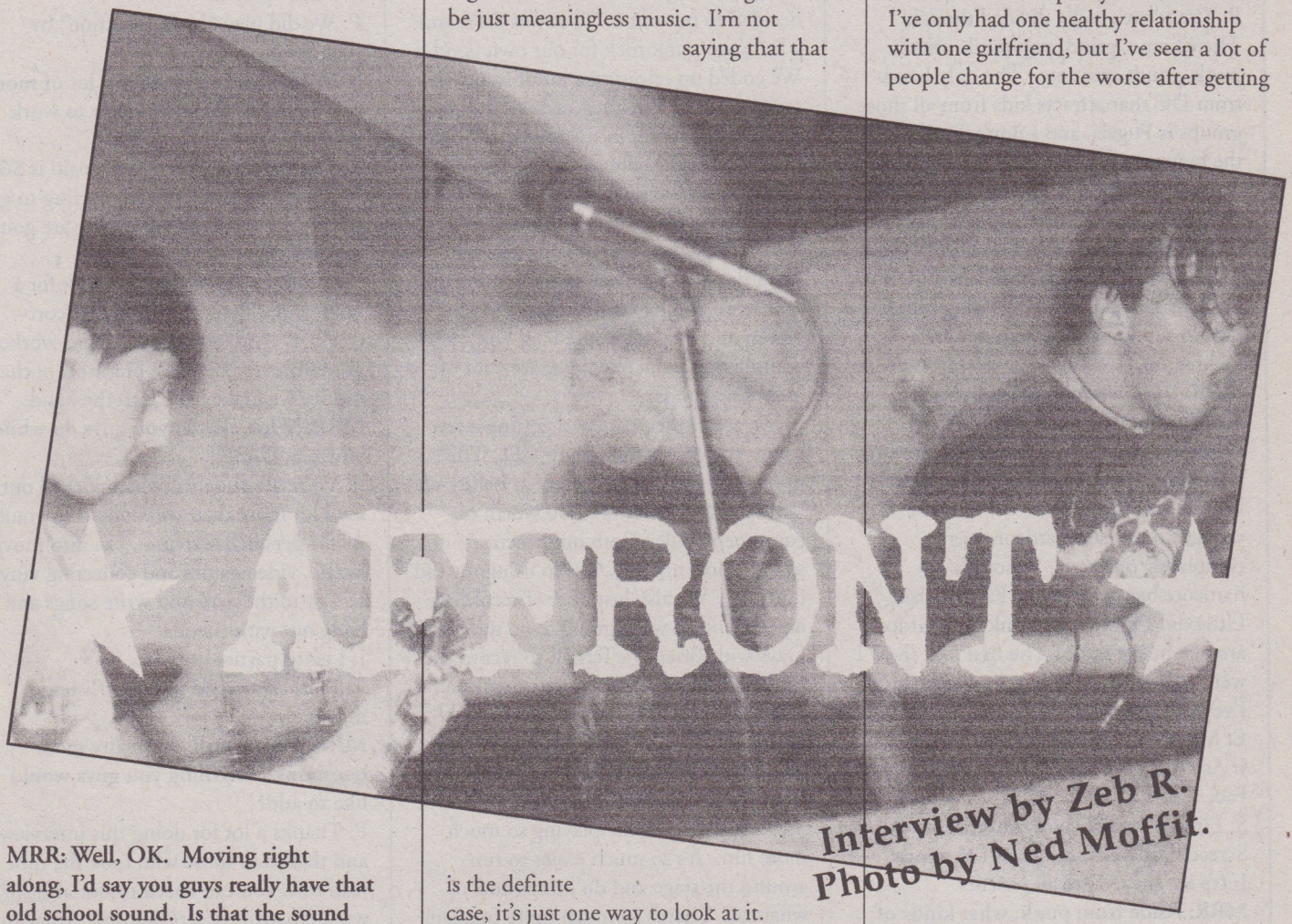
MRR: How can people get in touch with you?

Dom: They can write: 7205 Goreway Dr/PO Box 59065/Malton, Ontario/ Canada, L4T-4J1. They can call (416) 685-0928. They can e-mail: notoriousdom@dscribe.net, or they can check out our website at http://sohc.org/dom/

MRR: Any last words or final comments?

Fudd: Toronto is a potential hotbed for some serious musical activities. Toronto, and Ontario by and large, are home to some fantastic bands. More kids should realize that if any one of these bands were in fact suddenly signed, the music would still be great. It's time to disregard all the useless tags of popularity and clique and support bands simply because they make amazing music.

Dom: Fudd's right, lots of good bands. Check out Facedown, Countdown to Oblivion, No Warning, Legion, H.O.I.B.A.K., A Death for Every Sin, The End, Confine. I can go on forever. A good place to start if you are a computer nerd is: http://sohc.org/ . That's it, thanks for the interview Stephe, and look for the new album "Onwards to Tragedy and Contempt" this Rocktober. It'll be the one with Steve Reniewick on the album cover.



AFFRONT

Interview by Zeb R.
Photo by Ned Moffit.

MRR: That was a pretty good set you just played. What was the deal with the cops?

Peter: You're guess is as good as mine. I think they have a problem with people loitering outside or something. So of course they have to make us stop playing rather then just have the kids go inside, which would be the logical thing to do. . .

Scott: All I know is it really fucked up our set. We only ended up playing four songs.

MRR: Well, OK. Moving right along, I'd say you guys really have that old school sound. Is that the sound you're going for?

P: Unfortunately people always say that. I listen to a few older bands, but I think you can definitely hear the influences of more modern bands in our music. I guess some of them play "old school," but I'd rather just be called a punk band than an old school band.

J: We have a lot of breakdowns and sing-a-longs. I don't know what school that is. We just like it.

MRR: What bands do you guys derive your sound from?

S: AFI, Battery, Kid Dynamite, Bane, Inquisition and Gorilla Biscuits.

MRR: Okay, which comes first, the music or the message?

P: The question that could divide the scene. Well, I think they are both equally important. I guess I look at it like this: the music holds the scene together, but the message is what makes the scene important or the music important for that matter. They support each other, and go hand in hand. Without the music it would be kids pissed off about something and nothing to bring them together, but without the message it could be just meaningless music. I'm not saying that that is the definite case, it's just one way to look at it.

MRR: So what are your lyrics about?

P: A lot of the older lyrics were tongue-in-cheek, but we have matured and so they're about relationships with people, and things I've seen that piss me off. A lot of it is about getting my aggression out, and hoping people can relate. But, with punk rock, there should be something that separates it from other genres of music. So I try and keep that in mind, and most of our lyrics just deal with the ills of society and fucked up shit with an aim for a solution. I'm not going to say that we are the most political band out there, but we just finished this song called "Sour Grounds" which I believe to be as political as it is personal. It was inspired by the murder of Matthew Shepard and all the really fucked up hate crimes that seem to have followed since then (not to say they are a new thing). I guess I would want Affront's lyrics to be well-rounded and not just focus on personal relationships and such.

MRR: Are you under the impression that intimate relationships complicate things?

P: I think that's a pretty fair assessment. I've only had one healthy relationship with one girlfriend, but I've seen a lot of people change for the worse after getting a girlfriend.

I write about that too because it affects me directly, and I think a lot of people can relate to it. It's really hard on a person or a group of friends or a band when a guy chooses between your friendship and his girlfriend. Those types of relationships do tend to complicate things.

MRR: Affront's a very hardcore sounding name. How'd you decide on it?

E: I saw it in the dictionary. I don't think we live up to it, but it starts with "A."

S: And it means "to insult" or "to strike on the forehead," which is kind of cool.
J: But we're not violent or anything. We just like the name.

MRR: So what's the deal with the two cars you've brought up here? Does it make it harder to tour since you don't have a van?

P: Does it ever! Talk about all the extra gas money. When we get home, we're definitely getting a van.

MRR: On to a different topic, how would you rate the DC scene?

S: DC's got cool bands and cool kids.
P: The scene's really divided though. There's emo, grind, pop punk, street punk, youth crew, etc. The only band from DC that attracts kids from all those groups is Fugazi, and I don't think half the kids are even that into them. It's more of a social event, I swear. Good Clean Fun might be a runner up. It would just be nice if some of the local shows were as supported as Fugazi's, but I actually think more diverse shows are bringing more kids to shows, so I'd say things are looking up.

MRR: Well, what bands got you into punk in the first place?

P: Right before Green Day got huge and that whole punk explosion, I got into NOFX and the Misfits. At the time, I thought punk and hardcore were completely different. I thought all hardcore bands were like Earth Crisis. Little did I know that punk and hardcore are one in the same. The first DC show I went to was the Suspects, and ever since I've been been hooked.
E: My first show was Face to Face.
J: As was mine. I was all about Face to Face.
S: I liked Green Day, Pennywise, and Screeching Weasel. I guess I'm trendy.
J: It's alright. We're all poseurs.

MRR: Aside from punk, what kinds of music are you guys into?

E: I really like the Beatles, the Pixies and Weezer. But I'm always listening to different kinds of music. You can learn from everything.
P: I'm all about Danzig. The Cure's pretty good, and Dramarama's awesome. The Jesus and Mary Chain was my first "concert" and I still listen to them on occasion. I also like Ned's Atomic Dustbin. I think I have dropped enough names for now.

MRR: What do you guys have out, as far as music is concerned?

P: Once upon a time, when we were a bunch of inexperienced morons, we decided to put out a 7". It was DIY, and a little too punk rock for our own good. We ended up releasing a lot of songs we now regret ever writing, as well as some of the stuff we put in the insert. Anyway, that 7" doesn't really represent us anymore. We only play one song off of it now. We're very happy with our newer 7", "Fallen Stars." That's out on Phyte Records. We also have songs coming out on the upcoming Gorilla Biscuits tribute album and the "Raise the Flag Volume 2" compilation, which will feature a lot of great DC bands.
S: We are in the process of getting a few songs ready for a full length CD. This process just got complicated, as before we left for tour, we had $2,000 worth of equipment stolen from our practice space. I lost my bass, so I'm using my old one now. We also lost a lot of recording equipment, so we're going to go to Salad Days with Brian McTernan to record the songs for the CD. We haven't finalized what label it will be on, though.

MRR: That really sucks. I noticed you guys use wirelesses with your guitars. Why'd you decide to use those?

S: Because they make playing so much more fun. It's so much easier to run around the stage and do jumps and whatnot. There's so much more freedom to move around. Plus we got ours right after the new model came out, so we got them for really cheap. That, along with the fact that virtually all the money we make goes into the band, made it a logical purchase.
E: They don't have wires.
P: We get a lot of shit for using them, but we've played with some bands that use wirelesses. I guess they probably get shit, too.

MRR: Do you ever take requests?

J: People are always trying to get us to do "Ugly Stick" off of our first record. That song is a joke I wish we hadn't written. We don't play it.
P: We did play "New Direction" by request once.

MRR: Do you guys make a lot of money off the band, or do you have to work while you're home?

E: The most we've ever been paid is $60. That was on tour. We are starting to get paid for shows more often. We are going to raffle off Scott's green card.
J: At home, we all work. I work for a tailor shop, Peter's a lifeguard, Scott works at a video store and Elliot worked at MailBoxes, Etc. We put most of the money we make back into the band.

MRR: What else do you guys do while you're at home?

P: We're all students, which kicked our ass a lot more than we thought it would. As for personal activities, I'm into movies, karate, video games and collecting vinyl.
S: I go to the gym and write songs and hang out with friends.
J: I go to parties in NYC.
E: I just sit around and play/listen to music.

MRR: I don't really have any more questions. Anything you guys would like to add?

P: Thanks a lot for doing this interview, and thanks to those who took the time to read this. You can check us out at http//www.crosswinds.net/~affront/. You can also write to us at Affront, PO Box 42239, Washington, DC, 20015.

★ AFFRONT ★

The Music or the Message?

DIASPORA

Diaspora, an anarcho-punk band from Finland, released their first LP this year. Interview by Janne Nyström (Flagburner zine).

MRR: Introduce the band, please; members, instruments and anything you find important. Describe the music and message briefly, too, please.

Jossu: Diaspora consists of six people. At the moment we are Jossu and Emma—vocals, Janne and Mari—guitar, Jocke—bass and Jukka—drums. We've been together for a bit over a year. I guess the best description of our music could be somewhere between peace punk and crust, with a lot of basic punk rock thrown in.

Jocke: We have released a demo tape called *Lõhkuge Müür*, which is no longer available, and an LP called *Gaikkodibehtet Muvrrat Vuolas*. Hmm... message, well, I don't know if we have one particular message. Just read the lyrics and see for yourself. Maybe the message is: think for yourself and don't trust everything you read and hear and see as an almighty truth, whether it's the media or your friends or some punk band. It's also important not to take some punk band's lyrics as some sort of handbook to revolution. It just doesn't work like that. I think that punk lyrics are good in the way of opening up people's eyes to certain subjects and making people think about things that they might not have thought about otherwise. But song lyrics are far too short and sloganistic to give a deeper perspective to anything. It is up to every person to find these things out for themselves. A song might be a door that opens to a new world, but the real change lies behind the door and it's important not to get stuck to the door itself. If there ever was a handbook to revolution, it would be much thicker than any lyric sheet I have ever seen.

MRR: Is there anything wrong with personal belief (religion?) if you deny the religious institutions? What do you think of, for instance, Christian anarchism? Aren't certain dogmatic punk politics, in a way, quite similar to a religious kind of thinking?

Jukka: I think all religions just limit peoples lives. Religions are just trying to make everyone think and act the same way, "the right way." Anarchy gives everyone a choice to make up their own lives.

Jocke: If people want to kid themselves that there is a god or higher power, sure, fine by me, but don't try to shove it down my throat. I think organized religion and religious institutions are no better than political parties or governments, though usually they tend to have a higher level of fanaticism about them. Basically, I think all religions are in one way or another oppression of the individual and the individual mind. As for Christian anarchism, that seems to me like a major contradiction. If all forms of government are oppressive, how can you justify the rule of a "god"? It just doesn't make sense to me.

Of course some "punk politics" (whatever that is) are as dogmatic as religion. But that just proves that you shouldn't follow anything blindly, and not take everything you hear as truth. Fucking hell, you got a mind of your own so use it!

Jossu: I think the basic problem with even personal belief is that the person doesn't give enough trust to his/her own capability, but rather to an almighty being/person, which can range from Jesus or Krishna to, for example, Hitler or Stalin. This leads to the problem when a person leaves their life in the hands of the "almighty" and doesn't even necessarily consider being responsible for their own actions, since their circle of life has already been decided by somebody else. The way of thinking that there is always somethig bigger above you also leads to a very hierarchical and authoritarian way of thinking, and actually this reflects on society a great deal.

MRR: What do you think of theft—is it alright on any occasion?

Janne: Sometimes stealing is OK, if people really need to do it (I mean not for fun and saving money for other things). But it has an effect always on prices, because insurance costs are raised, etc. Anyway, if people have to steal, I think they should do it in big supermarkets preferably to small local stores, where people might work for themselves and not to their bosses' profits.

Jossu: I think theft is OK when you're stealing from a big corporation, not from an independent shop/person. In other words, when it doesn't affect somebody else's well being. Personally though, I think there's nothing lower than punks stealing from other punks.

MRR: Why do you think it is that punk seems to be restricted to a certain kind (or some certain kinds) of music? And why is the punk scene so concentrated on music. Couldn't punk be widened to other mediums as well? Do you personally see punk as a musical genre, or what does it mean to you? What was it, originally, that attracted you about punk?

Jossu: I don't think that the punk scene actually is so music centered as people always say. At least to me there is much more to it than that.

Jukka: There's something common in punk music/songs. When doing it the right way, there's always something to say, not just sha-la-la-laa. And punk music is born to angry people that have been pissed off somehow. For me, punk music is the way to express what pisses me off. Some good lyrics have given me more information about the problems we have. Playing punk is a way to say what's wrong in this world, not only music.

Jocke: I don't think punk is restricted to some certain kinds of music. There is quite a wide variety of musical styles within the "punk" thing. I think the only thing that bands like Chumbawamba, Omega Tribe or Rubella Ballet have in common with bands such as Discharge, Sore Throat or stuff like Minor Threat is the attitude or the word "punk", because musically they sound completely different. Unfortunately, I have to agree that basically punk is very music centered—most punk happenings revolve around music. But still, I think there is much more to it than that. I think punk can be widened to more or less everything, not only other mediums. I think punk gives people a certain mentality that they bring with them whether they remain punks or not. For example, the whole d.i.y ethic certainly doesn't have to involve music at all, it can be anything you want it to be. I think we should try to create the same kind of d.i.y networks that already exist within the music part of it (distros, zines etc) but widen them to every part of life. Only then can it be a real alternative and only then can it actually be a threat to the existing capitalist structures. As it is now we only threathen (well, umm...) the music industry. But imagine if there would be d.i.y food shops, d.i.y builders, d.i.y clothing, d.i.y

factories and so on. As for what first attracted me to punk, I have to say the music. I was a big fan of Motorhead and I liked the speed and the simplicity of the music, and that anyone could do it. The ideas came later after reading a lot of lyrics and zines.

MRR: How sexist do you think the punk scene is and why do you think that there are more boys involved in bands and zines and activities like that? Do you think people react on your band differently because of the girl singers?

Jukka: There's some sexism in the punk scene (in Finland) also but not so much as in normal society. Playing music with girls is like "something special," so if someone has to say something about our music it's probably "...blah, blah, blah with two female vocals."

Jossu: I think there is quite much sexism in the punk scene, though sometimes it might not be so obvious and outspoken as in the rest of society. I've at least faced quite much sexism in different forms when interacting with punks. It isn't only the male punks, but also female members of the scene who have made it quite clear to me that by being a feminist I only "try to be a dickless man." I think the smaller amount of girls being active in the punk scene is rooted in the way boys and girls are raised, which is really different from each other. Starting to be a punk doesn't destroy all the stuff in your mind. Sometimes it feels though that the amount of girls being active in the punk scene is really underestimated too. I at least know quite a few girls who are playing in bands, doing zines, organizing gigs etc. It feels like girls being active in the scene is more of an exception, when to the boys it's the norm. I don't know if people react differently to the band because of the female singers. I think what might be more surprising to people is Mari who play guitar and doesn't sing, since that's what girls usually seem to do in bands with male members.

MRR: Do you read much? What was the last book you read? Your favorite one? What do you think of zines—some favorites? Jocke and Jossu have been doing *Witchhunt* Zine and Janne has done some zine at times—have the rest of you done any zines and are any of them still going?

Jossu: I read quite a lot—not maybe whole books at a time, but little stuff all the time. I can't remember what book I read last and I can't name my favorite book. I like books about politics, history and weird stuff. Sometimes I also read really cheesy teenager books and cheesy costume drama books. I also read different magazines like the daily newspaper and independent comics. I read zines quite often and whenever I come across an interesting one. Some of my favourite zines are *Toinen vaihtoehto*, *MRR*, *H.A.G.L*, *Fiasko*, *Arnie*, *Slug & Lettuce* and *Punk Shocker*.

Jukka: I don't read books.

Jocke: I read in periods. Sometimes I don't read anything for months and sometimes I read book after book after book. I am way too restless to sit down and read at home, but I usually read on the bus or train. Since when you sit on a bus there's not really much else to do. The last book I read was *All Ages* by Beth Lahickey. I think that zines are an important part of the whole punk thing. Zines are the only information source if you are interested in what's going on in the scene. I mean, zines are our music press, sort of. How else will you know that there's a new record or whatever out by this or that unknown band? The commercial music press doesn't give a fuck about anything that isn't trendy anyway, and on those few occasions when "punk" has been trendy, they totally get it wrong when they try to show what punk is about. They don't have a fucking clue; they just scratch the surface. That's why zines are so great, they are a true alternative to the commercial music press. In that way they are just as important as the bands in my opinion. Zines are also great for getting more knowledge about the ideas behind the music, of course. *Witchhunt* zine is sort of in a coma. It's kinda alive but it doesn't do much. Maybe there will be a new issue sometime in the future or maybe not, we'll see. At the moment I have other priorities and very little inspiration to do a zine. But inspiration for me is like reading, it goes in periods, so you never know. I would say that my main inspiration is boredom and anger. I guess I'm not bored or angry enough at the moment, unfortunately (huh!?), he, he.

Janne: I read zines, which I buy at gigs, etc., but I haven't ordered any zines by mail for a while. I don't do any more zines.

MRR: What are your views on pornography—is it up to people if they agree to being photographed having sex, or does it touch more people than those directly involved? Do you think it is possible to distinguish between exploitative and non-exploitative pornography?

Jukka: I think everyone can choose by themselves if they want to be part of the sex industry, as well as buying multinational products, etc. But I wouldn't be sorry if someone did some "terrorist attacks" against the sex industry, as well as against the fur industry or some multinational corporation.

Jossu: The problem I have with pornography is the amount of violence involved with it—the twisted behaviour patterns it shows to people and the objectification and exploitation of the woman/female body. If somebody wants to take photos while they're having sex, OK, but I think there is a big difference between sex and pornography. I see pornography as a commercial thing, a thing to be consumed. Sex, on the other hand, is a normal part of my life. The danger with pornography is I think when people start to adapt the behaviour from porn movies to their everyday lives and sex. For example, when people see stuff like rape in a movie where the woman seems to enjoy it , so they think it is OK.

MRR: Janne has Brew Records, and Jocke amd Jossu run Witchhunt Records together. Tell me something about these projects. Do any other band members have similar activities, besides the band?

Janne: I run Brew with my girlfriend and we have six releases (7"s and tapes) out now. Right now we're collecting material for some compilations and thinking about when should we get some represses of older releases. Not much to say about it, but people who are interested may visit our website: http://www.saunalahti.fi/brewer/brew.

Jukka: I have started the Kämäset-levyt record label with Zulo kepsukainen, and we are releasing all kinds of good stuff. The first (and the only one yet) release is the Pax Americana/Mädels No Mädels-split 7" with Brew Records. More to come...

Jocke: Jossu and Irun Witchhunt Records. We have five releases to date, including the Dispora demo (no longer available) and the Diaspora LP (still available) which we released together with four other European labels (Elderberry, Ruin Nation, BBP and Yellow Fever). Our next release will be a discography CD with the Dutch band Mushroom Attack. But I can't say an exact date for when that will be out. Any distros out there who are interested in some copies of the Disapora LP, feel free to get in touch for trades or wholesale prices. If you're interested you can check out our web site http://members.xoom.com/witchrecs or write to the address at the end of the interview.

Mari: I just play in another band, Oheisvasara.

MRR: What do you think is the reason alcohol seems to be so glorified in punk circles? I mean, it's addictive and makes rational thinking harder— something which shouldn't have anything to do with (anarcho) punk, in my opinion.

Jukka: I don't agree that it always makes rational thinking harder. Sometimes (for me) it's much easier to think rationally after some drinks. Maybe I'm just addicted.

Jocke: Well, I suppose the glorification of alcohol is kind of stupid, but I guess it's a bit better than the more traditional forms of intoxication for the punks, like glue-sniffing. At least alcohol doesn't eat your brain as fast as glue fumes. Anyway, I don't really drink much, but I don't have a problem with people who do, as long as drinking doesn't become the most important part of your life or doesn't hurt anyone, and most importantly that you can respect people who don't want to drink. And of course that also goes the other way; it is also important that people who don't drink can respect people who do.

MRR: Is the earth overpopulated? How could a problem like that be solved? Or is it just Western culture's attitude towards the environment that is the problem (after all, there could be enough food for everyone)?

Jukka: Yes, there would be enough food for everyone if people would do something for that and not just think of themselves. Of course the earth, even big cities, are overpopulated because people don't care about the nature and other people.

Jossu: I think the earth is overpopulated. There is a limit to the earth's carrying capacity and seeing to the space the earth has for us, we passed that limit a long time ago. Western culture's attitude is also a problem. Indeed there would be enough food for everybody, but nobody wants to lower their quality of life. There are no definite solutions to the growing of the human population, but one of them is definitely birth control in all its forms and the legalization of abortion everywhere. Education is also an important factor and especially education of women can have powerful effects on these problems. Also the multinational corporations should get their asses out of the third world so these countries could start to be more self sufficient and get the economy and the well-being of the population in a better shape.

MRR: Which one of your songs do you like the most, and what is the reason for that? Tell me something about what it means for you?

Jossu: I can't choose one, but the most important songs to me are "Reality Check," "Take Back the Night," and "And Then What?", which all have great lyrical content and the music fits the lyric so well. I just love singing these songs.

Jukka: I like "And Then What?" most. It has good lyrics, much energy, and aggression.

MRR: Are you students, workers, or unemployed? If you work, do you feel some kind of working class pride of doing it, or is it just lost creativity going into making profit for some boss? Some classical anarchist thinkers thought that taking money from the state was wrong, but nowadays a lot of anarchists live on unemployment money alone—what do you think about this?

Jocke: At the moment I'm going to school trying to learn the Finnish language (no, I'm not Finnish). And it's a fucking complicated language because it has a totally different structure than my native language, but I'm trying. I get money from the state in the form of a student loan, which I will have to pay back. I don't think there's anything wrong with that. Classical anarchist thinkers said a lot of things that doesn't really have any relevance in today's world. I think being unemployed and taking money from the state gives us more time to plan the revolution. Seriously, of course I'd rather be self sufficient, but there are times when that is not always possible.

Jukka: I'm unemployed. I also get some money from the state and don't think it's wrong.

Janne: I'm working now; it's non-permanent job at the rock club Gloria, which is owned by Helsinki city. The pay isn't good, but working with music and the internet is easy and (sometimes) fun. There are good and bad things about being in work. Your own business would be better, but it's just more simple to take money from the state for free. I was unemployed for nearly ten years and it was OK.

MRR: Do you think genetic engineering/cloning can lead to anything good, like saving species or things like that? Would you accept it if it would be used for something like that?

Janne: It's a nice idea, but I don't know. It's a bit scary, because we (humans) don't know enough about genetic engineering yet. For example, you might know that in the past, people said that Xrays were safe, because people didn't know enough about it.

Jukka: I have some fears about that shit. I just don't know enough about it to say anything. I don't think it could be used for saving species or anything like that.

Jossu: The whole concept of genetic engineering is too much for me to take. I think the only good thing about the genetic research going on now is the knowledge of the structure of the human DNA and in the future the knowledge of the position and apperance of different sickness genes which cause for example cancer or Alzheimer's Disease. This knowledge could help cure these diseases. The negative side of this knowledge is the threat of creating faultless individuals. Creating a new individual or totally changing the heritage is wrong. When it comes to already extinct species, what makes us think that we won't kill them again if we've done it already once?

Jocke: The thing I find scariest is the way it can be used to create perfect humans or plants. I like the variety, where nobody is perfect. I feel very uncomfortable with the whole cloning thing and genetic engineering of humans and other species. The whole concept of "perfect humans" and "master races" makes me wanna puke. I think that gene biologists seem to in many cases be drawn to some kind of social darwinist way of thinking, maybe not openly or even on purpose, but unfortunately that is what it seems to come down to, and I find that very disturbing. As for bringing back extinct species, I don't think it would work out well. I think it is more important to try and save those species that are not yet extinct than trying to create some fucking *Jurassic Park* shit.

MRR: Any new releases/tours/anything coming up?

Jocke: Jukka will be in England for a while this summer, so we just have to wait until he returns before we do something. We have a couple of new songs so we'll probably go to the studio sometime in the Fall, but I can't say anything for certain yet. We have talked about a few split 7"s with some bands but since we haven't even recorded yet I won't say anything more about that. We'll see what happens.

If anyone is interested in contacting Diaspora, write to:
Diaspora c/o Witchhunt, PL 301, 00151 Helsinki, Finland, Earth.

Whippersnapper (Lobster), a new school punk band , is going to release a new album this fall following its predecessor "America's Favorite Pastime". Since that record, the members in the band have changed a lot, but fortunately their ambitions in punk rock hasn't changed. Bassist Andy Belote talked to me about the band. Interview by Jin Lei

MRR: Who's in the band?

Andy: We've had a few member changes since the "America's Favorite Pastime" was released, a new bassist and a new guitarist both from the band Whatnot, another band from the Atlanta area. So currently there's Andy Belote on bass and Mike Fink who just joined to replace Ben Allington on guitar. Jason Joseph plays guitar, and Patrick Kerr plays drums. And I'm Andy; I sing and write lyrics. This is most likely our permanent line-up. We had a few problems with people who didn't want to give their complete attention to the band and touring, and others who decided they had other interests they wanted to explore.

MRR: Why did you affix that "NOFX..." sticker on your new album?

Andy: It's a joke. You see those "Featuring members of [fill in big popular punk band]" and they're there to sell records. We just thought it would be funny to put something on there about a really weak connection with a really popular band like NOFX and phrase it like it was some kind of selling point. So we ended up with "Friends of People Who Know Someone Who Saw a NOFX Show" with the NOFX in a big font and all the other words small. You should see how many people pick up the record because of that sticker. The other factor was the fact that when you play melodic hardcore or pop-punk you almost immediately get compared with NOFX anyway, so we thought we'd just put their name right on the record.

MRR: What did you call your music style?

Andy: I'd definitely call our last record melodic hardcore or new school punk, but with this new record coming out, "The Long Walk", I'm not sure. It's definitely related to the material on America's Favorite Pastime, but in a lot of ways it's totally different. We've picked up on different influences since then. Only the fundamental attitude and ideas have stayed the same.

MRR: When did you guys begin to play music as Whippersnapper? How did you pick your band name?

Andy: Whippersnapper formed in '94 out of the remains of earlier garage band that Pat and I was in. The name really came out of nowhere, but it fit because of our age at the time (and even now to some extent; we're only 20 and 21). It's a somewhat southern expression for kids which is an alteration of it's original definition which was a small or unimportant, yet presumptuous person

MRR: How did you do at the very beginning of your music career?

Andy: We had a lot of fun. It wasn't until '96 or so that we really considered doing it full-time. We toured in the southeast when we weren't in school and played a lot of holes. Money wasn't an issue at all except for maybe getting enough gas to make it home. We still have the same attitude toward performing, but the financial aspect can get frustrating when there's insurance and food and you're out touring just enough that you can't really hold down a job.

MRR: Your lyrics are very good, what's your usual process of writing that?

Andy: I write about friends and myself and general observations I've had about the way things seem to work. I've had several people tell me that certain songs are extremely similar to things they've had to deal with or experience. It's strange sometimes because some of the lyrics are very specific to incidents or people. I've tried to write in a more political vein, but its doesn't work for me. It's very impersonal; there's no real emotional significance to it except anger or outrage. The new record's main recurring theme is about self-evaluation. The last record is mainly external comments; this one is more internal.

MRR: Did you ever go to a different country? What's your experience there?

Andy:We toured Europe with Strung Out and played Germany, Holland, Switzerland, The U.K. and Belgium. It was definitely an interesting experience. The crowds were very receptive, but everywhere we went I could feel the language barrier. Europeans seemed to be pretty open-minded individuals. Overall there wasn't much culture shock because the environment was similar to the states, save a few aesthetic differences. I'm looking forward to touring Japan and Australia if the opportunity ever comes up.

MRR: Do you have a huge collection of records? What are they about?

Andy: We all have fairly decent sized record collections and they vary from

member to member. Jason has the biggest out of all of us, mainly punk and hardcore with some emo and miscellaneous records. I have mostly punk and indie records, but also jazz, blues, and classical. When we go out on the road everybody brings different records and especially those that are not what everyone else in the band would typically listen to. We'll go from Snapcase to Jimi Hendrix, to Brian McKnight, to Belle and Sebastian, to Hot Water Music.

MRR: What was your most unforgettable live experience? What happened?

Andy: We were out in Arizona playing some bar, and there were maybe thirty kids in the place. We'd never played there before and we pretty much thought the kids were there for someone else. But when we started playing they went nuts and knew all the words and made a small show more enjoyable than the biggest we'd ever played.

MRR: Do you think there will be more styles of punk in the future than now? Why?

Andy: Definitely. You can't do the same things over and over forever. They lose their relevancy and their originality. I've always considered punk a progressive form of music. I think that there are already new forms of punk that are just being carelessly clumped together with the emo surge. I think people are looking for new ways to express their ideas.

MRR: Did you guys ever take any guitar lessons or did you just train by yourselves?

Andy: All of us are self-taught except for Mike who started out self-taught and then took lessons for awhile. I was in some choruses in school that helped, but we're talking about a very different kind of singing. For the most part I think self taught musicians are more creative. They don't know when they're breaking the rules so they don't feel any limitations.

MRR: Why design that traditional "jump" shot as your logo; it's not something new.

Andy: To tell you the truth, I just don't think we were that creative with the artwork on the last record. That it's not something new is correct. The whole look of the next record is different, less cartoon-ish. We wrote and produced the first record without a cohesive idea of what we wanted to do. At the time, ripping off the NBA logo seemed like a good one, but the design is everywhere now. Believe me a year after the record came out I was sick of red white and blue designs.

MRR: Do you think that you have any advantage over other punk bands?

Andy: Not really, except maybe that we're young compared to most of the people we play with, but that can also be a disadvantage at times.

MRR:Do you plan to tour?

Andy: Yes, especially with the new record coming out in October. We want to get on the road and stay on the road as much as possible. We've done some moderate touring in the past, but now we have the line-up and the motivation to really get moving and cover as much ground as possible. We plan on getting back to Europe and hopefully getting to Canada, Japan, and Australia sometime in the next two years.

MRR: What will your upcoming new album sound like?

Andy: In comparison with the old record, its more dynamic and has more changes per song. The bass playing is ten times better. The songs have a harder kind of darker feel, but the melodies are still pop-oriented. We used a lot of harmony and vocal parts. Basically we went into the writing process with a few basic ideas. We didn't want to have that "West Coast" sound that the last record tended to imitate to some extent. It's been done to death, the same beats and, a lot of times, the same progressions. We tried to keep it different. Hopefully it will turn out well.

MRR: What are your future plans?

Andy: Immediately they're to release this record and tour until we can't stand each other. Basically our plans are to try to keep writing music we think is interesting and relevant.

WHIPPERSNAPPER

What's the F*#cking Deal With Them Anyway!?

I first heard about what Louis (owner of Hopeless and Sub City Records) was doing with Sub City and the Take Action tour last year. I heard that he was raising funds for non-profit organizations and disseminating literature "in an effort to make an impact on young audiences across America." Louis and Sub City have succeeded in both goals, mixing punk rock and philanthropy. This year the Take Action tour has a female focus, highlighting women in the punk scene and benefiting the Y-Me National Breast Cancer Organization and several regional non-profit women's groups across America. For all these reasons and more it was necessary for MRR to have conducted the following interview, it's not everyday that people in the punk scene are putting their money where there mouth is. Present were Louis, Al (office manager), and Danny (Against All Authority) in the AAA touring van behind the Showcase Theater in Corona.

MRR: Why did you decide to do two separate labels, Sub City and Hopeless? Why not just combine punk rock with philanthropy on Hopeless?

Louis: We wanted to start another label that had a different focus and a separate motivation; we wanted to use the success of Hopeless to work on the things that we were interested in, and that was to raise awareness of important issues and raise money for important causes and to raise money for non-profit organizations. Through doing Hopeless we were starting to reach a lot of people and I realized that we could do something like this. The reason that it is not "okay, let's turn Hopeless into a label that gives 5% of each record to a non-profit," is because I wanted to start something new. That was the whole focus of the label, there would be no confusion and the focus would be clear. There is no doubt that when people buy a Sub City record that 5% of the retail price is going to be donated to a non-profit organization. I wanted a whole label to have that vibe to it, that in itself brings about more awareness.

MRR: How does the label work with profit versus charity and how did you decide on "5%" ?

Louis: That's a good question. There is a lot of confusion, and I can understand it, with the difference between profit versus retail price versus whole sale price. The goal of Sub City was that it wouldn't be a mythical amount. It wouldn't be a percentage of profit. Profit is how much you bring in minus your expenses. I didn't want to do it like that. I have seen a lot of benefits from doing it that way, but I really wanted it to be a tangible amount per CD, so that when you made a purchase you know how much of that is going to the non-profit organization. That's within the record. The reason I came up with 5% was that it seemed like the most that we could afford to do and still stay afloat as a business. What it comes out to is 5% of the suggested retail cost (for a full-length), $13.98, and that comes out to about $.70 a CD. A 70 cent "royalty" is being paid out on every record that has been sold.

MRR: How do you choose the national charity and the regional

SUB CITY

charity?
Louis: The way in which the charities are chosen is on a band's release, they choose the non-profit organization. We as a label are supporting what the band's passions are and what their interests are. As long as it is a legitimate organization, then we are supporting them getting awareness out about something that they care about. That's really why Sub City is a separate record label, it only puts out records from bands that have that passion about something that they want to be giving to. When it comes to a compilation, that's when the label gets involved and we can as a group decide what issues we really want to support. The Take Action Tour was more of a group effort. The first year I just asked the bands that were going to be involved with the tour what issues were important to them and have you heard of any non-profits that you would like to support. It was my idea to have a national organization be involved with the whole tour and then local ones be involved with their particular show in their city. Last year the Take Action Tour benefited three national organizations: 1) Lifebeat, the music industries fight against AIDS, 2) The National Coalition For the Homeless, and 3) National Coalition Against Domestic Violence.

MRR: This year the Take Action Tour is benefiting Y-ME, how was this decided?
Louis: I think I threw out the idea to have it more focused. I thought by having it based around women's issues would make the whole tour more cohesive, like "okay, we know what this tour is about this year." Last year was a great tour but when you went to the show it was like you weren't quite sure what the tour was about specifically. That was one of the things I learned from last year's tour was that it wasn't focused enough. I have recently had bouts in my family with different cancers, most on the female side and witnessed first hand the necessity for support and the lack of support out there. I knew there were organizations out there that needed help. I found Y-ME and I thought that what they were doing was very noble, the were working very hard to bring support to thousands of women, and they were in need of funds.

MRR: What releases since the newsletter have come out?
Louis: We did a split with the Nobody's and the Beauty's, called Hue. Jeff Ott's book My World also came out in February. Then we have two releases in July, the new Weakerthans and a Fifteen EP.

MRR: With the Hopeless release of the Nobody's record "Greatasstits" do you find any hypocrisy in having a band on the label where their lyrics are not in line with the message you are trying to get out in supporting women/feminist organizations? You can't speak for the Nobody's but you do put out their records, so there is a certain amount of responsibility there.
Louis: I think that there is really two issues there. The first is between a Hopeless release and starting Sub City as a separate entity. I think that first they are not really relevant. I think that everyone should try to do the most they can to make the world a better place. This was our contribution, to do that with the talent that we have and make a label dedicated

I really wanted it to be a tangible amount per CD, so that when you made a purchase you know how much of that is going to the non-profit organization.

to raising awareness and money for non-profit organizations. I don't think that putting out a Nobody's record on Hopeless has anything to do with that.

MRR: But, you have just stated that you put the Nobody's music on a split CD on Sub City.

Louis: So, that leaves the second part, which is do we censor our bands? Is putting a Hopeless or Sub City logo mean that we've read over the lyrics and condone what's being said and we go over the graphics and approve of them? That not the way I set up the label. I started a punk label to take bands that I thought were great and people should hear and letting them express themselves. I am a true believer in people having freedom to express their art the way that they want to express it. So, I don't agree with everything that everybody says, but I think it would be worse to censor them and say, "I'm not going to put your stuff out because that's not what I would do if I was in your band."

MRR: Yet, you don't feel that by putting your money and your name on the product that you are, in fact, somehow condoning the lyrics and supporting what they are saying?

Louis: No, I don't think so. I support our business and what the philosophy of our business is. I don't know who I am to make those judgments. Someone could say, "Well, Against All Authority is really teaching kids the wrong thing. I trust the bands and sometimes they are just trying to have a good time with the music.

MRR: I find as a woman, that women are easy targets. A lot of labels will not put out records where certain ethnic groups are belittled or racism is expressed, but they will put out records where women are referred to as "cunts" and "bitches" or are epitomized for their sexuality. I feel like it is that one open ground still in punk rock, along with homophobia, where it's still okay to bash gay people and be sexist. Do you have any bands where they have racist lyrics and would you condone that the same way you condone sexist lyrics?

Louis: You bring up a good point. Where do you cross the line between something that would be hurting people to the point that I wouldn't pay to have it manufactured. I take each release on an individual basis in that way. I try at all costs not to censor the bands. I suggest things to the bands or say "well, that kind of makes me uncomfortable." Ultimately, it would be more harmful to tell bands that my opinion was the right way. I do think you bring up a good point and it is not something that can fully be solved. I think until we live in a perfect world it would be impossible to always put out the thing that everyone is happy with. I do think that you are right. Women are an acceptable target and I think that we should all be sensitive to that.

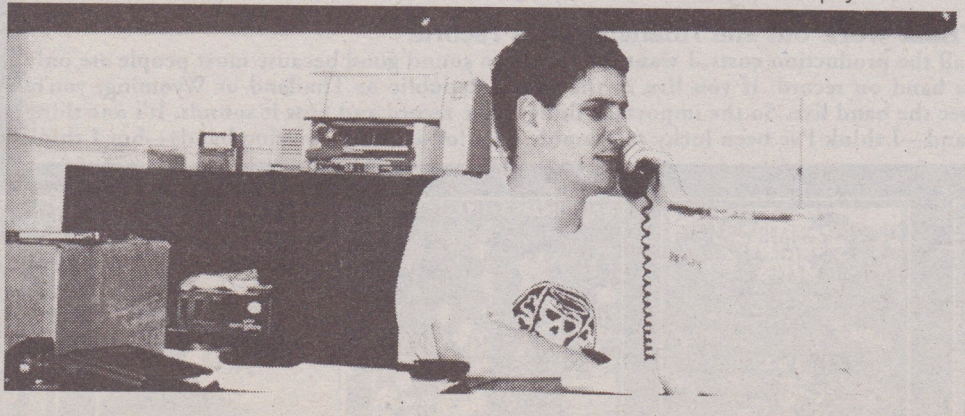
Danny: I agree with that too. I think it would be ridiculous to tell the Nobody's that they couldn't be on Sub City and support a charity of their choice.

Al: They took an opportunity to be involved with something and make a positive difference with the Sub City release. With their other releases that was a different time in their lives and they chose to express what was going on, now it's something different. When we were putting out a record several years ago, it's really hard to think into the future. Anytime someone wants to do something positive with their art we don't want to censor that either, because of past decisions that they made or we made.

MRR: The next question I have is about the Sub City choosing to release the Jeff Ott book and the questionable acts that he has admitted to partaking in. One, being rape, I am very sensitive to, having been the victim of a burglary/stranger rape, I am very alarmed to hear that there is a man out there admitting to raping a girl and not having served what is an acceptable sentence for that crime. I don't think that an admission of guilt or apology is good enough. I think that when you commit a crime, you admit to it, there is a consequence in society. I don't know all the circumstances surrounding the rape, but I have a very hard time with some guy asserting that he was a rapist and was so sorry about that, now I'm going to write a book about that experience among others, you should support me by buying this book because a portion of the sale price is going to charity. How do you feel about

that?
Louis: I don't know about the individual incidents, that's something that Jeff would have to talk about. We did release the book...
MRR: You didn't know about them before you released the book?
Louis: I knew about what he wrote about in the book. I don't know about all the circumstances surrounding it. I don't know if he went through the criminal justice system. Jeff has done a lot of things that he wrote about in the book, which were mistakes. He admits his mistakes. My perspective is, here is a guy who has done a lot of wrong things. Not only does he sing about them on his records, he wrote a book, to try to help others by learning from his mistakes. I think that it's a tough thing to have made mistakes and be honest about it. I don't condone what Jeff has done, but I do admire someone for being open about making mistakes and trying to become a better person; as well as helping others become better from their mistakes. The book admits his mistakes and spends a lot of time talking about what to do when something happens to you. I feel that he's trying to prevent these things from happening. There are resources in the book and I feel that by those being listed people feel that the are not alone and there is a place to call.
MRR: Why do you think it is so important to give back to the community?
Louis: I was raised to believe that we are here to make the world better. I should contribute. The world doesn't revolve around me and there are always people out there that are less fortunate than me. It makes you a happier person to know that you contributed to help making someones life better.
Danny: I know that being one of the bands on Sub City, and having written lyrics that deal with these issues, we jumped at the chance to be a part of it. This is the first time that I know of a label doing what Louis has done and its time for bands that say things in their lyrics to actually do something. We have a choice of the cause that we want to fight for. We feel honored to be involved with Sub City.
Al: We have talked a lot about the donation aspect, but we need to remember the awareness aspect as well. We are reaching an audience that probably aren't going to know about these issues.
MRR: Who do you consider to be the most important activist oriented band, or bands that inspired you to social/political/economic activism?
Louis: I think that most of my influence for being philanthropic has not come from music. My family really influenced me. Going to charity meetings and fund raising meetings really influenced me. Hearing what all those people were doing and how passionate they were about it, I just really felt like I wasn't doing my part. I was having a good time with the label, but not doing what I should be doing. Also, having some tragic things in my own life has taught me that life isn't easy and people need each other's help and we need to get together and do something to make life a bit easier for everyone.
MRR: Some people might say that you've started a second label perhaps not so much for the charity aspect but the free press aspect of publicizing the do gooder, getting press for Hopeless as well as Sub City.
Louis: For me, we are not looking to get something back. What I would hope is that there would be press and people embracing it, and it getting more awareness. That is what Sub City is about, increasing awareness. So, are we trying to fight being known, definitely not. We are doing it because it's what we want to do. We want more press and to sell more records. If someone is cynical they have a right to be. I just ask that they take that energy and do something good with it.
Al: There is going to be skepticism because it is not a norm for businesses in our society to do this. Someone is going to say, "oh, what's their ulterior motive." More publicity and more sales is the point of it.
MRR: Last question. I knew that you were losing your sight. Many people in the scene are aware of this, but I am sure that just as many do not know. How has losing your sight shaped your attitude and work?
Louis: It's definitely not a secret. I'm visually impaired. I have no vision in my right eye from a botched biopsy in 1995. My left eye continues to have retinae pigmintosa. Having a disability has been a real motivation for doing Sub City. The first Take Action CD sampler benefits the Foundation for Fighting Blindness. I don't focus on it. The labels don't suffer because of it. I have a lot more to offer than just that. There are a lot of people that are a lot worse off than me. There is a disease in my family called Usher disease where you lose your hearing and then your eyesight. I can't imagine what that would be like being such an avid music lover.
MRR: The punk scene is suppose to be so embracing, but really it's so non-inclusive. It's okay to have a mohawk but it's not okay to be missing an arm or to have some other disability.
Louis: Punk is like most groups. It is elitist. That's not what it is to me. It's not unnatural to notice a disability.
MRR: Any last comments about Sub City.
Louis: My last comments are thanking you for doing the interview and helping to spread the awareness. I appreciate that. I don't enjoy being in the spotlight. I thank everyone at the label because they are responsible for making this all happen and doing the day to day stuff. All the band that are out there helping out need to be thanked too. My voice is not the only voice behind this.
Danny: I hope that other labels will pick up where Louis started and do the same thing that he's doing.

Louis Posen and Sub City can be contacted at info@hoplessrecords.com and www.subcity.net/ po box 7495 Van Nuys, CA 91409



The Numbers

So far total contributions from July 1 to December 31, 1999 have been $28,793.66. The break down of the money was reported in their January 2000 newsletter:

- Foundation Fighting Blindness $9,579.44
- Redwood Summer Justice Project $5,276.75
- New Day Youth and Family Services $2,229.12
- Multiple Sclerosis Service Society $4,116.33
- Schools for Chiapas/Chanobjunet ta Chiapas $2,196.53
- Mount Carmel Clinic $1,265.42
- The Berkeley Free Clinic and Their Need Program $446.85
- The Women's Justice Center $262.82
- Take Action Tour 1999 (going to various charities) $3,720.64.

SUB CITY

interview with Ken Prank by Sean Sullivan

MRR: First, the logistics. When did you start Prank?

Ken: Right when I finished doing booking at Gilman St. I'd moved out here in 1992 and got the idea in 1995 that I was going to start a record label. It was going to be my project and different from a lot of the collective things I'd been working in, like Gilman St. This was going to be a project that fell on my shoulders. That felt more comfortable for me after some stuff that had gone down in working at Gilman, because that was a lot of different people and a lot of different personalities. Things conflict, and it just seemed that label on my own was the thing to do.

I was originally going to put out a Dead And Gone seven inch—that was going to be the first release on Prank. But they sort of kept upping the ante, and it turned into a twelve inch, then it turned into a twelve inch and a CD. That did pretty well, then the second release was sort of unplanned. There were a lot of records in the early days of Prank that never really happened. The second record was supposed to be a Cop Out LP which they recorded the music for, but never recorded the vocals. Then I released a old Alabama band I was big fan of, then had Assfort over here from Japan and things sort of grew from there. It has sort of organically grown with this band being friends with that band.

PRANK

MRR: You'd already been involved with hardcore for a long time when you started Prank. Why didn't you start the label in 1989?

Ken: In the early nineties it seemed that everyone figured the DIY thing out, including myself. I moved out here and got a job at Mordam Records, so there were people around to ask how to do certain things in making a record. I still learn as I go. Everyone learns as they go, but before I moved out here, I had no concept of how to do it. I was the only person I knew who mail ordered all these weird records when I was in Alabama, and it was much more of a mystery for me how they got made. I think at one point I saved up a hundred and seventy dollars to start a label in Alabama. And that was ton of money. That doesn't even pay to get covers printed.

MRR: Do you think there's a Prank sound? Or what is it that you look for when you're going to put out a record?

Ken: I think a lot people associate Prank with a sort of dark, foreboding, heavy sound. Some of the more successful bands maybe have a similarity. Bands like His Hero's Gone, Artimus Pyle, Damad all are sort of have this metallic-tinged massive sound. I really don't want the label to be pigeonholed into having a sound. I think there's enormous diversity. It's all hardcore, sure. Prank was started as a hardcore label. Hardcore not in the metal sense of things that pass for hardcore on the East Coast, but more in the eighties sense of hardcore. I guess I envision bands like Negative Approach as hardcore. I don't think of bands like Earth Crisis as hardcore.

I do think Prank has been pigeonholed as having a sound, and if that makes it easier for them to deal with, that's fine. I think there is an intensity to the different bands on the label, and I see hardcore as being a very angry music. The bands I put out are very angry and maybe that's a sound in and of itself. For example, Prank would never put out a funny punk band.

MRR: Well how much control do you wield over the sound or artwork on a record?

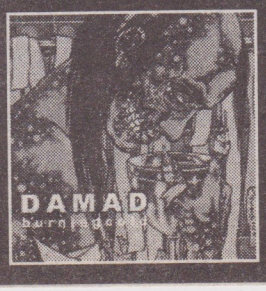
Ken: Most of the time the bands have a pretty good vision of what they want the record to be. There have been instances where I've had to come in and ask "are you sure that's what you want to do?"

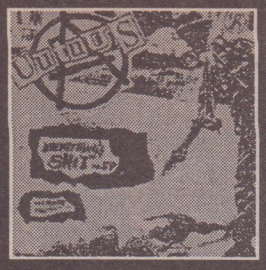
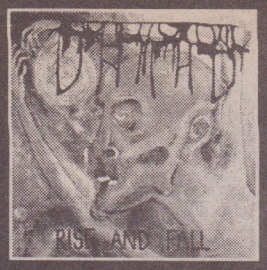
MRR: Have you ever told anybody no, I'm not putting Prank's name on that?

Ken: I've tried to. (laughter) I've had records where I was not happy with how they turned out. There's some records where the most minor error, that only I would notice, drives me crazy. You know, a record only comes out new once.

MRR: How does Prank work out the financing of a record?

Ken: Generally I cover all the production costs. I want the record to sound good because most people are only going to experience the band on record. If you live in the Czech Republic or Thailand or Wyoming, you're probably not going to see the band live. So the important thing is the record and how it sounds. It's one thing to have a really great band—I think I've been lucky to stumble on a lot of really amazing bands—but I think



recording really plays into it, and more than that even, mastering plays into it. A lot of people neglect that. If you think well, I've got a good recording and then you go and have it mastered at the record plant, they're mastering a country record, then they put you're record and they use the same EQ, you're not going to get the depth of sound you want.

With a lot of the really heavy bands people associate with Prank, you can't go into an eight track studio and get that sound. You have to go into a studio and spend some time, so that it will approximate the live sound of two half stacks blaring at you. I don't go in and produce the records. I don't Phil Spector it or anything though.

MRR: Switching gears a bit here, I know you have MP3s up on the Mordam website, and you are giving them away for free on other sites, how do you feel about downloadable music?

Ken: I think it's cool. Theoretically, the whole internet thing is going to democratize everything. I don't think it is. Eventually, people are going to put controls on it. Right now there are people in an office somewhere trying to figure out how they are going to control MP3s. I think it's cool that you can share music instantly with that person in Wyoming cost-free. And people in South East Asia or Eastern Europe can't spend a week's wages on one of my CDs, so if they want to go download it for free, fine.

RECORDS

I would hope with this wide array of music available that people would be more critical in their listening. I don't know what future it bodes for being able to sell music, and my real fear is that when those people in that office decide how they are going to control and make money off of downloadable music, be they major labels, or more probably, since they control the technology, AOL, then what happens to the independent record store? And if the independent record store disappears, where do people who are practicing music in Shreveport, Louisiana take their record to sell?

Well, you say they put it on the web. But then how do they pay their recording bills? It is this sort of catch 22. Because it is a good thing, but the scary thing about it is if people think the tide of crappy seven inch singles was bad, wait for the tide of just horrible MP3s.

MRR: How do the bands on Prank feel about it?

Ken: None of the bands involved with Prank are getting rich off this type of music. They'd play a different type of music if that was their interest. So it's not so much sales for them, it's getting the music and the ideas out there. So I think they're all fine with it.

MRR: Do you think that hardcore is still fetishistic about the vinyl?

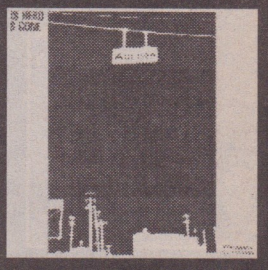
Ken: Definitely. With most of my bands the sales are 70/30 in favor of vinyl, some bands 50/50. I breaks down by the sound of the band interesting enough.

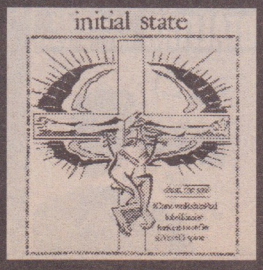
MRR: How so?

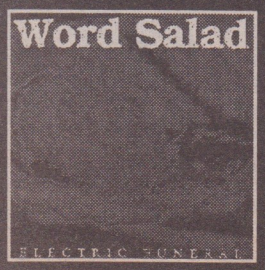
Ken: The more metal bands sell better on CD, or some of the bands that cross over a bunch of different scenes sell better on CD. It's interesting though, because this whole generation that has fought so hard for vinyl is a generation that grew up with vinyl, but kids entering the scene right now, to them vinyl is an oddity. Still, hardcore is catered to a record collecting crowd. People are really into owning the vinyl. Personally, I like the vinyl better for the artwork because I think it looks better. I've had arguments with bands about this. I had one band that wanted me to just put the CD booklets in the LPs. I didn't want to do that, because I see the vinyl as the finished product. The vinyl is it. The CD is just this little copy to me.

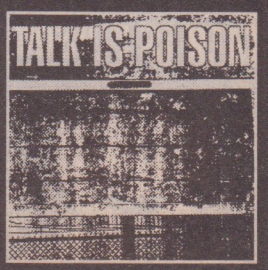
MRR: But Prank doesn't do anything real collector oriented. You don't do limited editions...

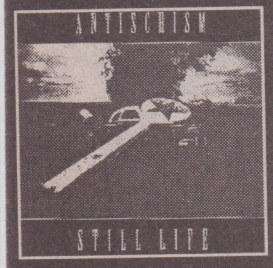
Ken: Well, I do colored vinyl. I don't try to push it, but it's out there if people are interested in it. I enjoy collecting things as much as the next person, but it's not the focus of the label. To create collectables. That's











neat, but I don't have the patience to sit there and screen paper plates and tie them together with macaroni. (laughter) I love the people who do that, but it would drive me crazy.

MRR: Do you feel that Prank is in an awkward position because the music that you put is often represented on labels that aren't as well distributed as Prank? Obviously, Prank is not a "major" indie, but you're also not a distro boxes at shows kind of label. Do you feel that puts you in a difficult position?

Ken: I think—even though there is a glut of records—there's real value to people still doing DIY records, because there are continually surprises, and that's what there should be. People should be able to make these amazing records out in the middle of nowhere. I think that's one of the things I miss after doing the label for five years. There was, in the beginning, a real feeling of sneak attack, of putting out these crazy records by bands no one had ever heard of. I miss that element of it. Plus a lot of the bands I work with now, the people in them have put out several records, so there's not that anticipation you have working with a new band who's never put out a record.

Prank always has been a little middle of the road for some people. Some people would like it more extreme one way of the other, but I always found by being in that more centered position, that I'm able to last a lot longer than other people. I think Prank has taken a lot of criticism, especially when it started to become really successful as a label. Both for being distributed by Mordam, and for focusing it's sales more in a store direction, as opposed to trading and the DIY scene. I still feel part of that, there's still tons of DIY people who carry my records, and I can't thank those people enough.

But that has been a criticism of it; that it's not DIY enough. I've got mixed feelings about it. Prank is a part time label. I do it after I come home from my real job. I've learned my limitations in doing that. I'm not the best at organization, and I don't think I had the skills or time to do my own distro when I started the label. Trading records is a real time issue for me. It's a lot of work when you're doing the label two or three hours a night and weekends.

as long as there continue to be good bands, and inventive bands that add something to hardcore, I'll continue to put them out.

To address the criticism of focusing towards stores - the first punk rock records I ever bought were in a store. People learn to go buy them at shows or through mail order, but something has to make that entry way into the whole culture. You know you're in the store and you're thinking should I buy a Korn record or one of my weird looking records. I hope somewhere, some kid will try one of my records.

Admittedly, the world is very different place from the early eighties when I would go into a record store and look at record covers and try to figure out if a record was punk or not. Now you can find out about punk rock records very easily.

MRR: How many records do you press at this point?

Ken: It's not that many. It's not that many more than other people press. I think people are curious about that because I've had records that have sold a ton of copies, but there are other labels in hardcore that do trades, and are really involved in the getting the records out there, who sell just as many records.

I think one of the things is that Mordam is so stable that I get paid on time so I'm able to keep a larger section of my catalog in print.

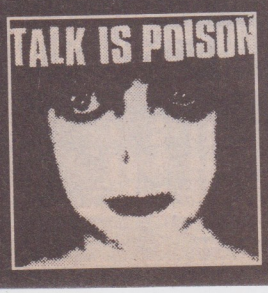
MRR: How much of it is in print?

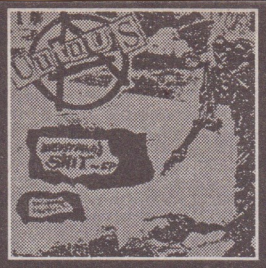
Ken: Three records are out of print. The Knockabout single, the Dead and Gone/Gaia split, and the Tribe Of Resistance single are all out of print. A bunch of records are about to go out of print, just because I feel everyone who wants one at this point could get it, and it doesn't warrant making another thousand.

MRR: So the average Prank record you make what two thousand?

Ken: Two thousand is usually too many, and a thousand is not enough, so usually what I do is make two thousand covers and some where in between for the vinyl. I have had records that have sold ten thousand copies, but that's the exception, not the rule. The worst selling records have probably eked out just a thousand, which is still a lot of records.

MRR: Give us Ken's State of modern hardcore, what do you think of the scene right now?





Ken: Well, I think when I'm selecting bands, that I try to pick bands that being inventive in what they do. One thing about hardcore is that it cannot be a set of rules made up in the seventies or eighties or even nineties. It has to continue to reinvent itself and stretch boundaries. It saddens me to hear people talk about how great it was in the eighties. I respect that time and what was created then, but we have to look at how different things are now.

People can say how great things were in 1991, but you're not going to 1991, you're going forward. No one is going back to 1982. If you try to dress your self up in these cultural responses to a very specific time or thing that was going on, it's corny. It's out of touch.

MRR: Are you saying that hardcore will eventually outdistance itself and it will no longer exist or be relevant?

Ken: No, but it has to continue to respond to things that are actually happening. Punk rock needs to continue to expand it's boundaries, and I hope the audience will continue to want to be challenged. The best hardcore is made by the bands that actually respond to things in their lives. Bands like Los Crudos, or the things Todd from His Hero Is Gone says on stage that are actually concerning their lives or things that people in the audience can relate to their lives. Those are the vital things. Not "war is bad." I have a real disdain for bands that say things between songs that are no brainers, and people clap. That really bums me out. Because that is not politics, that's just making yourself feel good. It simplifies things and dumbs down what could be a real dialogue.

It's also hard because you have a lot of people who want to participate and want to be meaningful and a lot of these people are younger than I am, and I may say "well, that band's just Void, mixed with a little Crossed Out and they're singing about things Flux Of Pink Indians sang about so it not really that new." But at the same time, I'm sure there's somebody who's seventeen there who's never heard any of those bands and is taking it all in as a totally fresh idea. That's vital to remember as you get older. That's how every generation has reinvented itself. That's how pop punk has reinvented itself as "emo." If you listen to a lot of those bands, they're pop punk bands. But no one is going to buy it if you put a pop punk label on it. Same with "power violence"; it's hardcore.

The challenge as you get older is how do you keep up your enthusiasm. You come home from work, and you just want to put on the TV and have a beer. I don't begrudge anyone for dropping in and out of hardcore, I just hope they take something with them when they leave.

MRR: Well how do you keep from burning out?

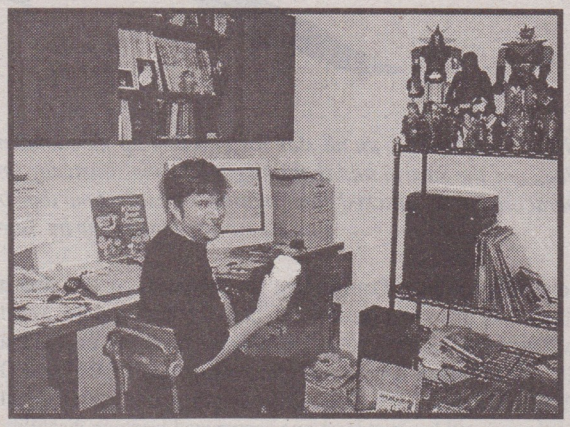
Ken: I burn out all the time. I'm always asking myself how do I keep doing this. Then something comes along and it just has to be done. These records just have to come out, and to me it's a real travesty when I have records that never come out.

Sure it's hard to push paper around all day at work and then come home and push paper around, but usually I get really enthusiastic about a record and just want it to come out so bad. But it comes in waves. I don't know if it's a label I'll do forever, or for two more years, or what. But as long as there continue to be good bands, and inventive bands that add something to hardcore, I'll continue to put them out.

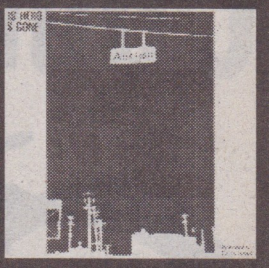
One of the good things about doing this label is that punk rock has given me so much, it's nice to finally be able to give something back.

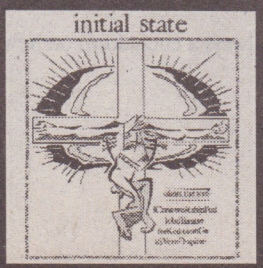
MRR: What does Prank have planned for the near future?

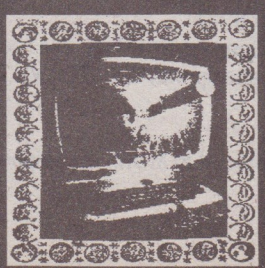
Ken: An In/Humanity discography CD should be out by the time this is out, plus a vinyl version of Totalitar's second album, an Avskum album, a Crow seven inch, and a lot of the other bands who have recorded already for Prank are going back in the studio, like Artimus Pyle and Guyana Punch Line. Plus Scrotum Grinder. So there's still a lot of stuff to come.

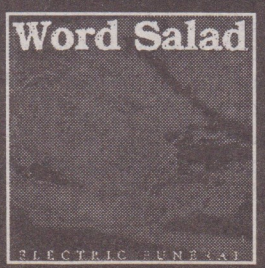


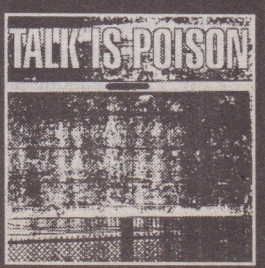
Contact:
Prank
PO Box 410892
San Francisco, CA 94141



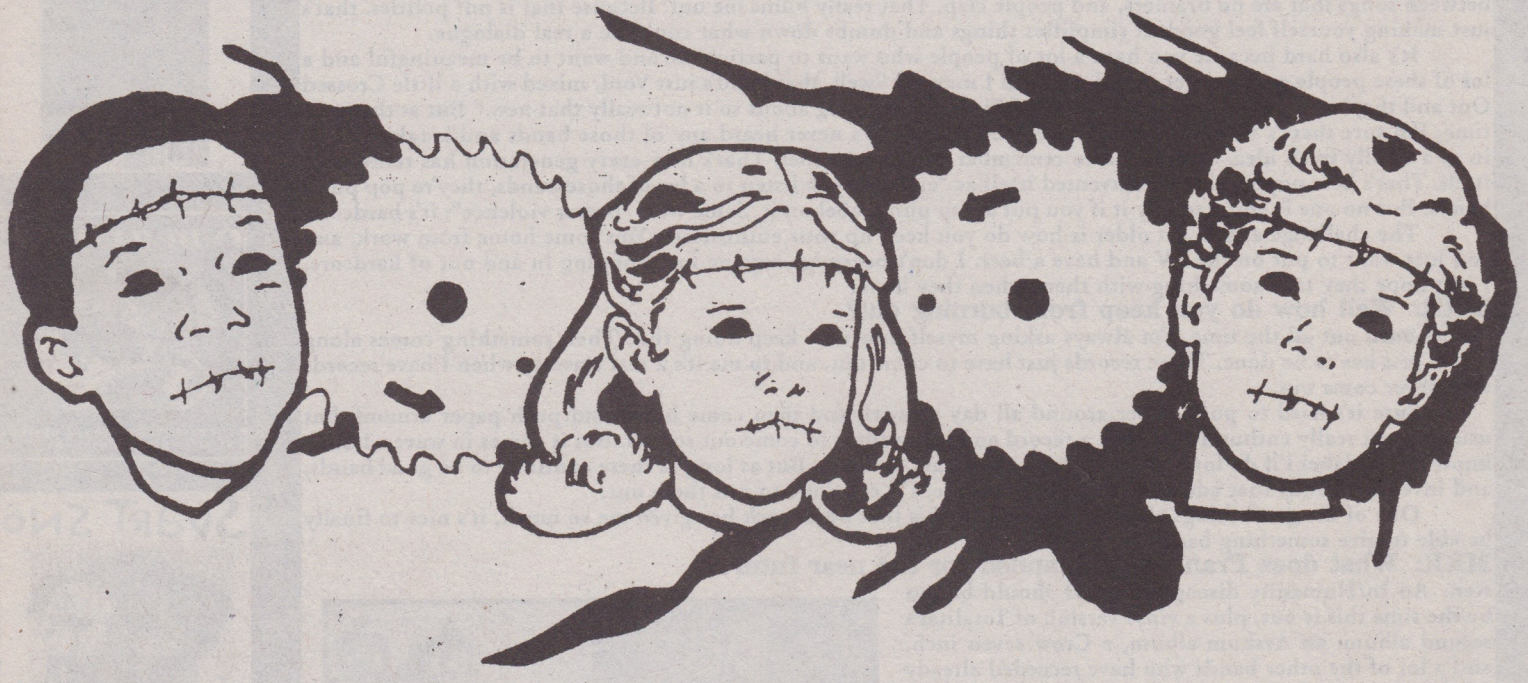








COUNTDOWN TO OBLIVION



Without a doubt Countdown to Oblivion is an all-star Toronto line up; ex-member this and that but do they live up to their past outfits? CTO sounds nothing like Anti-Flag, nor the Swarm and that's all good by me. Musically Countdown has Swedish metal worship with the snotty in-your-face attitude of genuine hardcore punk. A fucked combination, but somehow they pull it off well: speed, humor, energy, hooks, mosh, brains and fun; its all there.Interview by Gord Deranged

MRR: Is there a theme behind the name "Countdown to Oblivion" or did that all go down the toilet with the whole Y2K disappointment?
Jaime: From what I know, I think C.C. just said one day "hey how about..." and that was that. As for Y2K, I think it is a delayed reaction and NEXT year the world will end and nobody will be ready, except I guess for all those crazy cult people that think everyday is the last.
Katie: In the beginning, we filtered through a sea of name ideas including SWEATLEAF, HOT LIXXX, and THE CUNTING DAUGHTERS, but the one to eventually win favour was THE DIRTY DIRTY RETARD FUCKERS. However, this name reared during a time when the band, as a whole, was slightly more concerned with political correctness and since we all boast at least one recognized learning disability coupled with varying degrees of A.D.D., we felt the implications of such a name could have been hurtful and insensitive to ourselves and our own special needs. Instead, we decided to pay homage to a hallmark of Canadiana and chose a name that when abbreviated would rhyme with B.T.O.!
Stephe: We were trying to come up with a rational name before our first show. The show was on New Years Eve. There is always a countdown on New Years eve. Punk is about nihilism. We put the two together and came up with COUNTDOWN TO OBLIVION.
Chris: If I start I won't shut up. I really won't.
MRR: How did the band form?
Chris: Punks and skids in a nuclear accident, like what happened to Melvin the Mopboy in the Toxic Avenger.
Katie: The Big Bang theory!

Jaime: I wasn't around for the original formation because I was away (with Anti Flag) at the time, but when I came back, I was asked by Mr. Perry to rock with him, Bubby, Katie and C.C. How could I say no ?

Chris: There are varying legends about the origins of the CTO, and here's a synthesized version: It was 1998. Katie and Ryan had wanted to make a hott lixx metal band, and had practiced a few times already. Others among our ranks, inspired by a supercharged Danko Jones show in a friend's living room, were stoked on making another band, a punkass hXc band with our friends, despite all the bands we already played in.

Katie: After many months of all talk and no action, I went out and put a rent deposit on a unit in this horrifically run-down rehearsal space in one of the city's sketchier neighborhoods. Soon we were making weekly visits to this fit-to-be-condemned structure, pissing in bottles, trashing abandoned vehicles and making music on the side.

Stephe: Then we added our friend RJ on guitar to thicken up the guitar sound.

Chris: When it all came together, it was a tug of war between punk-ass hXc and noodle-doodley metal, a pretty fair representation of our collective allegiances, all rolled into one.

MRR: How does it feel to NOT have any ex members of ACRID, GRADE and NEW DAY RISING in the band?

Chris: It's kinda rough, you know, but you just try to take it day by day.

Katie: Gee, I never really thought about it. I guess it's just one of those things that I've always taken for granted!

Jaime: FUCKING GREAT, although we are quite guilty of the whole ex-member thing.

Stephe: Not that there's any shame in any of those bands or people, but your point is that to an outsider our scene could look pretty incestuous with everyone playing in everyone else's band...

Chris: And so begins the painful yet unavoidable ex-members-of hoo-wah...

Stephe: Katie was in WARFARE STATE when she lived in Ottawa and she has another band called RAMMER. Ryan use to play in MR. NOBODY and HOLOCRON and currently plays in the BLASTCAPS and TEEN CRUD COMBO, with Jaime. Chris originally played in a band from Hamilton called BASKET CASE, and more recently, LEFT FOR DEAD, the SWARM and now RUINATION. RJ was in IGNORANCE NEVER SETTLES and then AVARICE and is now in FUNERARY. Jaime started off playing in a band called THE SHUTTLECOCKS and then joined ANTI-FLAG and played with them for 2 years. And I use to sing for ONE BLOOD. So as a band we have a big past and there are lots of skeletons in our collective closet.

Ryan: I think it's great NOT to be a band that relies too heavily on the fact that we're all ex-members of some fucking ancient T.O. hardcore band that very few people, especially American kids, even care about. But to answer your question... it feels great not to be a 'burb kid.

MRR: Tell me about the scene in Toronto now vs. a few years back?

Chris: Then: Everyone sitting on the floor, notoriously lifeless. Now: Shut up, fag. So and so is gay. So and so is a gay fag. Fags are gay. Shut up you queer gay fag. Mosh. It's that on one side and the upwardly mobile rock star glam shit on the other.

Jaime: Well, I was really into the whole 'don't wash, drink a lot, don't work', punk rock scene and it was pretty lame. That scene seems to have died down considerably in the last little while.

Ryan: It's incredibly different. I'm sure everyone in the band can attest to this - most of us play in at least one other band and the interesting thing is the absence of cross-over. It's rare to see COUNTDOWN fans at a BLASTCAPS show, at a TEEN CRUD COMBO show, whereas a few years ago, 1994 or 1995, these bands would be playing together. I don't know if it's because the scene is so large and split into little factions or what the fuck has gone on, but it is very segregated more so than it's been in the past.

MRR: What do you sing about from a lyrical standpoint ?

Stephe: The first song we ever wrote was called "Up in Flames" and it's about all the backwater xenophobes who made our lives hell growing up. Chris wrote the song about growing up in Hamilton, but we can all relate to the experience. Growing up as a weirdo in small communities automatically makes you a target for losers who look for scapegoats to disguise their own inadequacies. Growing up with it leaves you with lasting impressions of the scapegoat experience.

"Spray P.E.C." is a song written about the Pepper Spray inquiry, which was called after the media caught the RCMP (the national police) hosing down protesters with fire extinguisher-type canisters of pepper spray. The demonstration was over Suharto's involvement in the A.P.E.C. summit that Canada hosted a couple of summers ago. People were just indignant that this dictator was being treated like a head of state.

A song we call "P.T.A." (aka "Poster Children for Family Values") was written about the way talk shows use punk rockers as a lesson for bad parenting, portraying guests as fuck ups, products of the disintegrating nuclear family-style upbringing. Most hardcore kids I know choose punk rock and they come from well adjusted families, and who the fuck has a "Leave it to Beaver" style family anyway? There is some dysfunctionality to every family I know of. All these talk shows seem to do the same episode on punk rock and the dolts who go on the show become propaganda for the family crusaders and an underlying "good Christian family role model"

theme. It reminds me of the way social workers or cops or just paternalistic figures in charge of fixing those problem children approach punks in this stereotypical manner, like we are the problem.

One of our more recent songs was written by Chris called "More Dead Kennedys". It's about class differences extending into the value of life attached to affluence, money and power, and the way we measure people's significance by their relation to fame or power, rather than by their actions or values (with the recent example of JFK Jr., another American pseudo martyr).

"Four Alarm Fire at Lockport Gambino Ford" was written for the "They Live" split, to poke fun at THEY LIVE and their hometown. If you tune into a Buffalo newscast, you would swear that the place is always on fire. Their local news is dominated by fire stories. There are so many odd and quirky things about Buffalo that were just waiting to be written about. Kids in Toronto and Buffalo will get the joke.

MRR: Talking of lyrics, do you folks want to say a few things about Who's Emma (local DIY record store/venue) since it is the topic of at least one of your songs that I know of?

Chris: It is? Who's Emma is a good thing to have around even if it's been the source of a lot of frustration and has maybe come to typify the useless pseudo-political squabbling that divides and redivides something that really needs all the help it can get. Even so, we have all had a lot of good times there. The best shows I ever saw there were DROP DEAD, VOORHEES, 9 SHOCKS TERROR and HIS HERO IS GONE. Bad PA, good times. Smells like balls but serves a good purpose.

Jaime: Ahhh, Who's Emo, oops I mean Who's Crusty, ooops did I say that out loud... It's a decent place for a show, if you can't find anywhere else. I don't really know all the politics, but I do know that a lot of stupid shit has gone down there. "Members" having meetings about people. If you go there, watch what you say, someone might hear and form a committee about you and your foul mouth.

Stephe: We only wrote one song about the experience of armchair anarchism - "Take it Apart". The song is written out of frustration with volunteering at "Who's Emma". Who's Emma is a local anarchist run punk store that sells records and books and they do shows in their basement. Most of our band members have spent time volunteering at this D.I.Y. hardcore joint. The stagnant process of collective decision making frustrated the lot of us with endless amounts of debate that proceeded practical decision making. These frustrations were not unique to Who's Emma and are there for any new group that is trying to develop their infrastructure, but when debate proceeded day-to-day needs, you begin to question the place's priorities. "Take it Apart" refers to the fixation on analysis at the expense of reality's everyday needs.

MRR: What is your favorite song from a lyrical standpoint and why?

Chris: "Spray-P.E.C.", it comes across just like we intended it to, which doesn't always happen. Also "No Brainer" because it's fast and short and the double vocals work well on it.

Jaime: I like our "SPF GO!" song because it makes fun of stupid fests, and the stupid kids that find it necessary to go to those all the time. Hey, you better create a safe space for people... blah, blah, blah.

Stephe: The song is actually called "The Fest Sex I Never Had", and it is my favourite song too. The song is written specifically about how the good intentions of festivals never really translated into revolution thanks to the inexperience of activism by the participants. Instead you had matches of moral one upmanship that lead fest-goers in search of scapegoats within the scene. In a number of instances, scene kids became victims of stigma attached to some serious allegations. These "outings" were pretty sketchy and only led to bad feelings between people instead of working to resolve structural issues. Fest politics has been effective at raising some issues, but the forum they get raised in and the manner in which they get addressed seems more about posturing and less about resolving things. You'd swear these kids were all SXE by the moral posturing that goes on.

Ryan: The song about the kids from Buffalo, "Four Alarm Fire At Lockport Gambino Ford". It's very well written especially the part where Chris and Stephe use the names of Buffalo bands in the lyrics, as lyrics, not names. Very clever and witty.

MRR: How do you describe yourselves to someone who has never heard you before?

Jaime: Someone told us that we sound like SLAYER mixed with BLACK FLAG.

Ryan: Something like a group of Canadian hardcore kids were in a van touring around the Greater Toronto Area listening to MINOR THREAT, HIS HERO IS GONE and SLAYER, at which point they were abducted by aliens and returned mistakenly to Sweden where DISMEMBER, IN FLAMES and AT THE GATES were now playing on the radio... I guess.

Katie: Like a heavier LIMP BIZKIT.

Chris: Deep Purple meets Piledriver.

MRR: Want to mention why you decided to tour Eastern Canada as oppose to going south of the border (USA) where the tour would have been a lot better from a financial and exposure point of view?

Jaime: I think we did Canada because it was easier, because we're all country proud!

Chris: Expose THIS!!!(cut to image of me brandishing my buttocks) The East Coast was like a more stressful version of a vacation than a tour. Hell, we played for 4 kids in a turnip warehouse and met some of the raddest people ever(i.e: Mark Black, Lionel Stanley and Co.). That's rea-

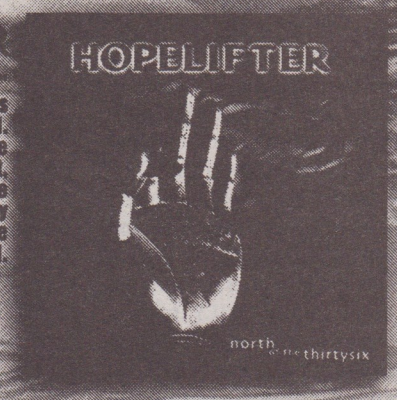
WHAT DO WE DO WHEN THE CAUSE OF THE WEEK NO LONGER FITS ON A PATCH...

son enough.
Katie: Canada is such a vast land which is largely ignored by touring bands. We thought it would be fun to make a trek that few ever will.
Stephe: I wanted to tour the Maritimes, because I had heard about how beautiful the east coast of Canada was. Bubby had also heard that the hardcore scenes were pretty responsive to shows and he had some contacts thanks to the BLASTCAPS and his HOLOCRON touring days. Despite no-one knowing us, our shows in Halifax, Saint John and Glace Bay were incredible. For months we tried to figure out how we were going to do it and then out of nowhere Eric from PHALLOCRACY told us about their old van being for sale so we bought it and things just seemed to fall in place. In P.E.I. we got to play a turnip warehouse at the last minute. Chris made a pentagram out of turnips. We were covered in red turnip dust for the rest of the tour. We basically treated the tour like a vacation and I totally recommend it. That way you won't feel let down about how broke you are, being an unknown band on your first tour. You should just go places that you want to see and treat it like time away.
Ryan: As far as why tour the east coast, no one does it. As far as it being less lucrative financially, I don't think that was the case at all. No money conversion, food is incredibly cheaper in Canada, gas was in Canadian money and no annoying border crossings. That's the fucking worst. As far as exposure is concerned there is a huge active scene there that no one seems to care about. We did pretty well. I assume we did as well as if we'd gone to the States. No one knows us there either, but with touring the East Coast we got to play in front of cool ass Canadian hardcore kids, on stages with awesome Canadian hardcore bands.
MRR: What are the band's plans/tours? Now I know how difficult it has been and will continue to be for you folks to go outside a 5 hours radius due to work responsibilities, how does that affect the band's rational and financial situation?
Chris: No, we are not rational, you're right. Nor are we situationists. Very true, very true. It makes us irrational and financially unsituated. Yes. Good point.
Katie: I'm happy if we can all make it to a single practice.
Jaime: It sucks, we can barely get it together to play local shows because of everyone's schedules. Hopefully we can work something out. I would like to go away again. It was fun and there was lots of porn involved.
Stephe: The commitments that our band members carry are pretty crazy. I work full time, I do a weekly hardcore radio show, I write for MRR, FULL CONTACT, and T'AINT, and then there is COUNTDOWN. Everyone else in this band leads similar double lives, with second bands plus work and school commitments. Our work schedules are vastly different. There is only one time a week that we can get together as an entire band for practice and that is limited to a 2 hour timeslot. A tour requires some major schedule changes with our works and usually some starving after we get back, but we are all anxious to get on the road. Our inability to tour at whim or with some degree of flexibility has been a source of anxiety and frustration, but I think we have developed an understanding of our limits and are getting better at communicating them to people.
MRR: Best show memories you wanna share with us?
Katie: Pulling up to this club in Sherbrooke and accidentally backing into some sedan type car parked behind the slot we were trying to cram our fat ass van into. The opportunity for a hit and run definitely did present itself, only minutes later we were face in front of an entire sidewalk full of hardcore camera geek kids snapping away.
Chris: God damn Kids! They ruin everything!
Ryan: Jaime Towns at the HIS HERO IS GONE/CTO show, drunk out of her mind hording all the chaos, throwing beer bottles and hurling jugs of water onto expensive camera lenses.
Jaime: Playing to five people in a turnip warehouse in PEI and hanging out there for a couple of days. Oh yeah, and when we played with IRON MAIDEN and the SCORPIONS and they thought we rocked so hard that we release a triple live album together. That ruled!
Chris: Us going into a supermarket in Nova Scotia with RJ running around in a hockey mask and getting pulled over for it 1/2 an hour later like we were wanted criminals (cut to "Breakin' the Law"), and me in the RCMP cruiser getting hell for having 11 people crammed into Tammy (our slutty van with proper seating for 2. And driving straight from Halifax to Ottawa. Holy Christ. Bubby gets a boner in the van, like a dog. "Diesel Dick", he calls it. Good times. And lastly, when these crusty French kids in Sherbrooke, PQ - the same one's who'd asked Katie if she "liked to make the fuck before marriage" – told us, that "we trashed" and that (Jaime excepted) we "didn't look or sound like straight edge kids". I think that was the nicest thing anyone's ever said to me.
MRR: Any last words?
Chris: "hashiesh". Oh, and "titular".
Jaime: CTO is a cream dream supreme.
Katie: I think Bubby (Ryan) and Towns are still seeking inmate correspondence whereas I'd prefer photos of attractive Scandinavian boys.
Stephe: We have a bunch of comp. songs coming out soon on 625's "Barbaric Thrash Attack 2000 vol. one", one on "The Street Enters The House" (an all-Canadian, Blleeaarrgghh!-like comp by Fans of Bad Productions - which also has LEGION and THE SWARM), 2 songs on a benefit project called "Counter Culture" - to be released by Coalition Records (Holland), and one on the next Suburban Voice comp - which will be a benefit for a women's shelter. The split ep with THEY LIVE is available from Ugly Pop Records at 2 Bloor St.W., Ste. 100, Box 477/ Toronto, ON / M4W 3E2 (or e-mail at bastardx@interlog.com), and the "Brain Surgery for Beginners" ep is available from Deranged Records contact Gord at P.O. Box 543 / Station P / Toronto,ON / M5S 2T1 or derangedyouth@hotmail.com. Anyone wanting to reach us directly can write Katie or Jaime at 2037 Dundas Street West / Toronto, ON /M6R 1W8 / Tel.: (416) 532-6082 or E-mail Jaime at meximullet2000@yahoo.com.
Ryan: Just big thanks to all the people who have helped us along and there are a lot but a quick few Patrick Scott, Bill Corbett, Paul Pfieffer, Gord Dufresne and Simon Harvey. And fuck all Toronto promoters, I'd like to thank all of you for ruining the independent hardcore music scene in Toronto... and I mean ALL promoters. Thank you

COUNTDOWN TO OBLIVION

HOPELIFTER

CD-EP "north of the thirtysix"
Five West Coast nomadics converge with a common goal. A response to the current state of hardcore, one that is urgent, furious and unpredictable. With reflections of Dag Nasty and Husker Du melded with the emotional urgency of Samiam and Fuel.



TURNEDOWN

New self titled CD-EP
With the addition of Joe Clements from Fury 66 on vocals
Turnedown brings you 5 new songs of love, loss, dispare and freedom

THE MISSING 23RD

CD/LP "ctrl+alt+del"
Positive hardcore-punk rock in the vain of 7 Seconds, Minor Threat and Gorilla Biscuits

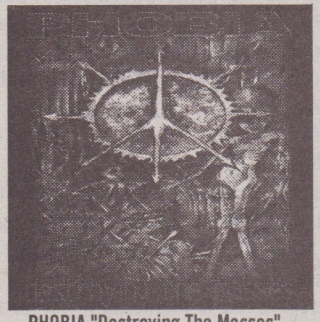
SESSIONS RECORDS

Also available, 7" vinyl from:
Descendents, Gwar, Supersuckers and many more . . .

WWW.SESSIONS.COM

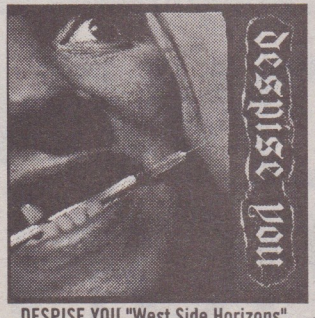
For sticker and catalog, send a S.A.S.E. to Sessions Records, 15 Janis Way, Scotts Valley, CA 95066

PESSIMISER RECORDS

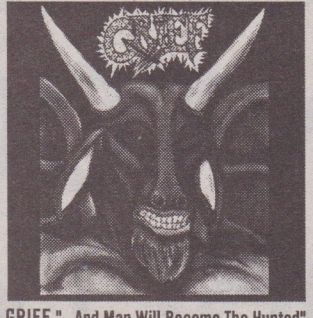


PHOBIA "Destroying The Masses"
CD $8, 10" $7

UNRUH "Setting Fire To Sinking Ships"
CD $10 LP $8



DESPISE YOU "West Side Horizons"
CD $10



GRIEF "...And Man Will Become The Hunted"
CD $10

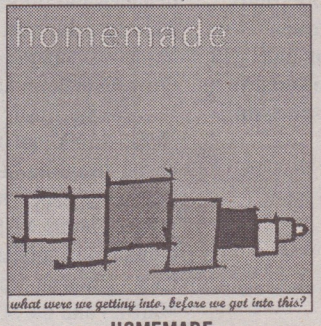
All items ppd in USA • Can. and Mex. add $1 per item • Overseas add $3 for CD/$2 each additional , $5 for LP/10", $3 each additional (Asia/Australia $6 for each LP/10", $3 each additional) • Checks, MOs, or cash payable to Pessimiser Records
POB 1070 Hermosa Beach, CA 90254

distributed by revolver usa 415/241-2426

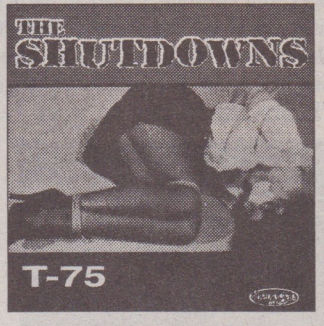
PESSIMISER • RECORDS
PESSIMISER • RECORDS

http://theologianrecords.com/pessimiser.html

THEOLOGIAN RECORDS

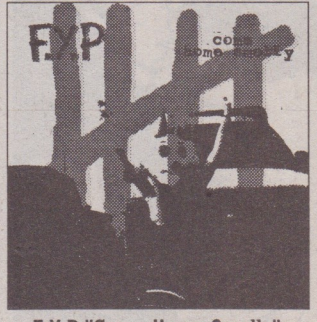


HOMEMADE
"What Were We Getting Into, Before We Got Into This?"
CD $10



The SHUTDOWNS "T-75" CD $10

FISHSTICKS "Disko" CD $10



F.Y.P "Come Home Smelly"
CD $8, 10" $7

theologian RECORDS

www.theologianrecords.com

Canada/Mexico add $1/CD all other countries add $3/CD Please send cash, checks or MOs in US funds to Theologian Records pob 1070 Hermosa Beach, CA 90254

THREE CHORDS AND THE TRUTH

THE NEW CD FROM SUMMERJACK-OUT NOW!

SUMMERJACK

ON TOUR THIS FALL!!!!

w w w . s u m m e r j a c k . c o m

The largest punk/hardcore/ska selection anywhere

CDs
Records
T-Shirts (S-XL)
Wristbands
Leather Belts
Shorts
Sweatshirts
Videos/DVD
Hair Dye
Beanies
Caps

www.interpunk.com
INTERPUNK
THE ULTIMATE PUNK MUSIC STORE

Buttons
Patches
Stickers
Posters
Zines
Books
Babydoll Shirts
Skateboards
Wallet Chains
Neckchains
Chokers

Over 20,000 items

Go to www.interpunk.com

Free MP3s, Tour Dates, Band News, Record Label News...

We'll even sell your band's music!

We sell Maximum RocknRoll too!

MRR BOOK REVIEWS

Satan!Satan!Satan! • Tony White
£6.99
Attack Books • 83 Clerkenwell Road • London
EC1 5AR • UK

Satan!Satan!Satan! is a well written piece of sensationalistic pulp fiction that flaunts its obviousness and its absurd tendency toward redundancy, with humorous results. Goths and Black Metal followers clash with religious zealots, whose leader is a sexually perverse albino Welsh preacher with a fetish for water sports and young blonde members of his congregation.

The Goths are as shallow and disposable as Goths seem in real life, although the Goths in *Satan!Satan!Satan!* tend to be a lot more sexually driven, especially attracted to guys who claim to be roadies for Sisters of Mercy. The Black Metal followers are bummed because most of their favorite Norwegian bands have been thrown in jail for band on band violence, so they latch onto the latest Swedish Death Metal sensation, Dogs of Thor, who call for the burning of churches in the their newest hit song. On cue, churches begin to go up in flames.

A confrontation is inevitable, and it seems obvious that it will all go down at a giant death metal festival planned to take place in Whitby Abbey, the former home of Captain Cook, and the place where Dracula's ship docked when visiting England, unleashing thousands of Black Plague-carrying rats along with its evil cargo. The Dogs of Thor will attempt to repeat this scene from Bram Stoker's *Dracula*, even though they've only just finished the novel. Yes, they are poseurs, like just about everyone else in this novel. Their previous incarnation as a Sugarcubes cover band has been completely overlooked by their obsessive followers.

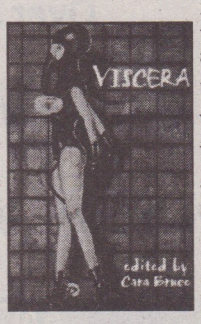
Satan!Satan!Satan! is pulp, make no mistake about it. Its humor is tongue in cheek, and the details used are like some MTV version of how very mainstream people imagine the underground lifestyle to be, their only references being what they've read in magazines like *SPIN* or seen on *120 Minutes*, or whatever they are calling it these days. The author, Tony White, lives in London and is a "face, on the capital's white wine, teckno avantpulp literary circuit." So perhaps the club scenes portrayed in sections of his newest novel are accurate, given this description which was taken from the beginning of the novel. It may also explain why fans of the Death Metal band Dogs of Thor hang out in techno clubs. The superficiality is part of the entertainment, however, and the characters are easily identifiable as stereotypes from other novels, plays, and films.

There is a lot of graphic sex in *Satan!Satan!Satan!*, which is what I'd expect from any novel called *Satan!Satan!Satan!*. The interesting part is not so much the number of sexual situations, but the way in which Tony White uses this to show us that our language can be as repressed as our sexuality in many ways. The language used between lovers, and the descriptions of emotions and sensations achieved during the height of passion in *Satan!Satan!Satan!* seem to mirror one another. It's the same scene repeated over and over again, with only the slightest bits of detail changed here and there. The result, for me, was like watching a very long porno. The first scene makes you kind of sit up a bit and take notice, but by the last scene you can help but feeling déja -vu.

A typical sexual encounter in *Satan!Satan!Satan!* usually ends with a description similar to this: "As Deb's thighs began to shudder uncontrollably the sights and sounds of her bedroom melted away, only to be replaced by a Bosch-like landscape of decadent and twisted desire; an empire of ungodly gratification populated by a host of horny demons and other unnatural creatures all completely unbounded by the laws of nature. Deb and Pete had created a grotesque and gratuitous Garden of Earthly Delights and, as he shot what seemed like gallons of hot spunk into her convulsing cunt, they saw that it was good." Typical, because it's this description, or one very similar to it, that follows every sexual encounter in *Satan!Satan!Satan!*. It's effective, however, and by the end it's hard not to smile after the "they saw it was good" line.

Speed can be a very humorous drug, and it can create some of the most popular and entertaining characters we've encountered in film and in print. In *Satan!Satan!Satan!* this tradition continues with a character called Bilko who is not that dissimilar from the Spud character in *Trainspotting*—the difference being Bilko's slightly more pathetic personality, along with his speed induced psychotic behavior in the later portions of the novel. He is the glue that holds *Satan!Satan!Satan!* together with humor and the thread that ties it all together, even after the albino preacher becomes possessed by the spirit of Jim Jones. Yes, I'm serious—but this Jim Jones speaks with a Welsh accent. —Jay Dead

Viscera: An Anthology of Bizarre Erotica • edited by Cara Bruce
204 pages • $12.95
Venus or Vixen Press • PO Box 591257
San Francisco, CA • 94159



Erotica is such a quagmire. I love smut magazines and x-rated stuff; boobs and penises and letters to the editor and amateur 8mm and all that. But when the arty element begins to creep in, that's when it turns into "erotica." There is something so self-conscious about "erotica"; it's the literary equivalent of a blind date or an arranged marriage. It is supposed to be arousing, but instead it's usually just so forced—like it's striving to be somehow above porn, but it's not good enough to stand on its own as writing in the larger sense. T o o pretentious to be smut, and too crude to be literature—erotica has always occupied a suspect territory for me. Despite these strikes against it, Cara Bruce really gives it a go with this fairly lengthy collection of short erotic writing. Self-described as "following other niche erotica anthologies," Bruce is attempting to fortify the genre of "bizarre erotica" with her offering of stories by the likes of Blag Dahlia, Lydia Lunch, Carol Queen, Cecilia Tan, Jarboe, and twenty others. It's a mix of male and female perspectives, representing gay,

straight, and "other" orientations, with a definite emphasis on the "other." In her introduction, Bruce produces a strong context for the book with a very unpretentious explanation of the genesis of it, as well as a healthy dose of humor.

Weirdly, the book starts out with the four weakest stories of the lot. As a matter of fact, they stink. It's interesting to consider what sort of strategy an editor will use—to start strong and mix the inevitable mediocre pieces throughout, or to build consistently from beginning to end, or to alternate good and bad all the way. Bruce has obviously chosen to get these shitty stories out of the way first. Maybe it's no accident that all four of them are written by guys, but with a female first-person subjectivity. I won't automatically say that's a formula for failure, but it's worth noting. Two scarcely believable (and dry) stories about girls humping decapitated heads (another coincidence); one overly detailed lesbian orgy with a cast so meticulously diverse that it's practically statistical; and a promising story about a woman who uses a test tube filled with biohazards as a dildo, the plot of which is so incomprehensible that she is suddenly in an airport, panicking—a climactic moment happens, and I have no idea why!

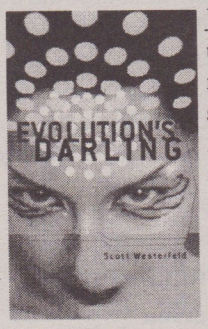
An unexpected surprise, though, awits in the next piece, "Nosferatu Meets Gamma House," by Blag Dahlia. Hey, I'm willing to cast aside previously held opinions when they are outdated. Who would have thought that the Dwarves guy would write with such subtlety and wit and style? His story of a frat guy unknowingly on a date with the undead is funny and sexy, and is also a caustic send-up of that frat guy mentality of clean-cut misogyny and one-upmanship. The finale is a perfectly timed sequence of blood and gore and sarcasm, one of my favorites of the book.

The balance of the stories start to get more thoughtful and restrained—slightly more about sexual power twists and less about spurting stumps and pools of blood. The quality throughout is consistently fairly high. Lydia Lunch and Jarboe contribute the most boring of the bunch, with the really creepy award going to David Beran's "Fingers," which involves some ghastly revelations more disturbing than the blatant dismemberment of some tales.

"Restoration," by Heather Corinna, and "Two Sides to Every Story" are kind of the token warm fuzzy stories, functioning strategically as a respite in the chronology. I found, though, that the best stories were ones that had a more peripheral relationship to the erotic event. Michelle Scalise's pentecostal "Wages Of Faith" is a haunting story of backwoods religious perversity, complete with poisonous snakes going where you don't want 'em! The Jungian tweaks resonate far beyond the reading. No cliché Goth nuns with dildos here—the strength of it is the pent-up sexuality seeping into the daylight and brightness.

Cecilia Tan's "Now" is by far the most formally innovative piece; a stylized description of desire set in the future, but with a temporal mobility that gives you all the angles at once, like facets. The last story in the book, and maybe the best one in my view, is Cara Bruce's own "Cheng." I'm usually skeptical reading the story by the editor of any anthology. Everybody else's story has to be good to at least two people to get into the collection, if you know what I mean. But Bruce's "Cheng" is a strange story; a kind of *Geek Love* meets *Leaving Las Vegas*—really engrossing and sordid, without being a bloodbath or a fistfuck by a skeleton. Even the occasionally awkward dialogue couldn't detract from it. And oddly, it was one of the sexiest stories! Considering that my biggest turn on here is a group blowjob on-stage by a legal midget with two mouths, I think it's safe to say that there's something for everyone. Bruce did a great job of finding a range of stories for her anthology, and managed to avoid being too p.c., while also weeding out the relentless woman-hating that is so frequently a subtext of sex-and-death writing. It's an intelligent anthology, and one worth reading if erotica is your bag.–Greta

Evolution's Darling • Scott Westerfeld
290 pages. • $15.95
Four Walls Eight Windows • 39 W. 14th St., Rm. 503 • New York, NY• 10011



J.G. Ballard once called science fiction the only truly contemporary literary genre, as it's the only form that addresses the impact of technology, swift social change and the workings of mass media. That said, it ought to be admitted that the genre is just as prone to conventions and structures as rigid as any found in a Harlequin romance or Stephen King pulp monster, where stories and situations repeat themselves decade after decade. Themes are walked out of the closet, dressed up in new costumes, and turned loose on the reading public. The future keeps looking more and more like the past, a rocket ride where the pilots are wearing flares and Members Only jackets.

One of those time-tested chestnuts is the struggle between man and machine, if a machine can qualify as a living thing, and most importantly for the purposes of storytelling — can a robot be a person? You can find it in the moldy back catalog of writers like Eando Binder and Isaac Asimov, on through films like *Blade Runner*, and in — wait for it — *Evolution's Darling* by Scott Westerfeld. Though the story features mature themes and equally-mature subject matter, at its core it seems very familiar.

The titular Darling is an artifical intelligence (to employ a current buzzword) housed in a synthetic humanoid shell, marching its way through a far-flung futuristic playground of the Star Trek variety. Space cruisers are governed by uptight sentient computers and the grade between human, cyborg and robot is hopelessly blurred. Starship captains accelerate at warp speed through the galaxy, digging for money, adventure, and the latest socio-politcal scoop. Darling is engaged in a hush-hush investigation as to the whereabouts of a (reportedly) deceased robot artist whose works command astronomically high prices, and in the process crosses paths with various unsavory characters, both human and artificial.

I should mention here that Darling is more than a mobile

window-store dummy, he's a looming, muscular juggernaut whose frame houses a vast array of probes, protuberances and sexual appurati. He's not a robot as much as he is the Good Vibrations cut-out bin on legs with a brain the size of a planet and a mechanized libido that has no use for propriety's constraints. There's a lot of robot fucking in this novel. Darling exerts all manner of neural, chemical and physical probes on his paramour, mercenary planet-hopper Mira (Sorvino?), described in vivid, dick-wilting detail that leaves me wanting much less. "If she thrashed too much, his smaller, penetrating strands might damage her badly," he writes. Most people would prefer their sex toys didn't talk back, but again, this is science fiction.

Westerfeld's style is light, glib and occasionally playful (when not exploring fevered sexual avenues), even when describing a tourist's view of an out-world colony or the thought processes of a neurotic ship's computer that plans out its guests' social affairs: "...the ship had introduced her (explicitly and through contrivance) to artists, athletes, politicals, aristocrats, lottery winners, drug addicts, absconding criminals, mercenaries, and even a very deadly though civilized species of brain parasite whose legally-dead host was quite handsome." Small touches like these are what saves the novel for me, though the intrigue and turns of plot left me less than rapt.

So, we have a space opera played straight, with the not-so-hidden rewards of android sex and the occasional naughty word. The real future of transgressive science fiction lies in "Kirk/Spock" porn...mark my words! –Jeff A. Heermann

Legacy to Liberation: Politics and Culture of Revolutionary Asian Pacific America
Edited by Fred Ho with Carolyn Antonio, Diane Fujino, and Steve Yip
320 pages • $22.95
AK Press / Big Red Media • P.O. Box 40682 • San Francisco, CA • 94140

This book is weird, and not at all in a good way.

Let me make it clear that I'm a student of critical theory and critical theorists, many of whom are in some way indebted to Marx. To name a mere handful — Stuart Hall, Antonio Gramsci, Raymond Williams, Chantal Mouffe, Theodor Adorno, Gayatri Spivak, Frederick Jameson, Laura Kipnis, and Howard Zinn, who recently wrote a one-man play called *Marx in Soho*. But their diverse and wide-ranging approaches are also critical, complicated, and unafraid to grapple with both theoretical and material contradiction.

Legacy to Liberation is something else – a one-act comedy of errors, but it's not all that funny. My capsule review would read like this: "Reviewing *Legacy to Liberation* is like being forced to read 400 pages of the *Revolutionary Worker* — the propaganda organ of the sectarian Revolutionary Communist Party, several of whose members are prominently-featured contributors and editors to this book." Really, that should just about sum up the relative merit (or lack of) of this anthology, but I suppose details are in order.

The publisher's blurb on the back reads, "This united front anthology is for all serious radicals. It is the first major work that establishes the radical and revolutionary legacy of the Asian Pacific American Movement in the U.S. from a radical and revolutionary perspective by many of the actual leading participants." Of course, there *have* been other histories of the movement – they simply didn't give much space to these sectarian communists, who would have you believe they *invented* revolution. And other "actual leading participants" in the movement have long been at odds with many of the radicals featured in this collection, and no wonder; none of them seemed to have grown either politically or personally since the 1970s.

The egoism here is nuts. Self-absorbed and self-referential to the *n*th degree, the testimonials to inflexible, ideological orthodoxy —like the unwieldy entity that is Marxist-Leninist-Mao Zedong Thought— are eerily superficial. And I do mean "eerie" in a creepy-crawly sense, like navel-gazing that completely misses the navel. This is revolution by the book – rigid, prescriptive, simplistic. And of course, there are only two possible positions to take in this crudely distorted worldview – pro-communist/anti-communist, us/them, left/right, good/bad. For a bunch of radicals, they don't question much – and certainly never themselves.

I suppose it says something about the moribund appeal and last-gasp pains of such organizations that this anthology is reckoned "inclusive" and a "united front" due to the presence of "revolutionary nationalists, Trotskyists and Maoists." It's the rejection that does it, I suppose —there's all kinds of *wrong* here. After crediting the Black Power movement and Third World nationalist struggles as inspiration and catalyst, Ho makes a curious, self-serving statement in his introduction; that "[t]his Asian Pacific American Movement ... was unique in comparison of other U.S. social movements in that it was overwhelmingly radical and revolutionary." It's an incredible (and impossible) dismissal. Still, it's a statement on par with the undisguised (and totally racist) cultural conservatism —with its popular rhetoric of black familial pathology— expressed by Red Guard Party member Alex Hing when he says, "[W]e started a Breakfast for Children for [*sic*] Program which was a big flop because unlike the Black community, there's no Chinese parent who will allow their children to go to school without eating first."

Okay, that's just straight-up *fucked*.

Many of the essays are little more than laundry lists and endless series of acronyms: IWK, RCP, ISO, FSP, M-L-M, LRS, et cetera. (Even without the highly problematic politics, it makes for an incredibly boring read.) What passes for a "comprehensive" history of Asian American politics is instead a narrow trajectory of various sectarian organizations, trading in the currency of all

groups of this closed nature — accusations of false consciousness, bourgeois capitulation, and faithlessness to the revolution. In "Mao More Than Ever!" Dolly Veale (one of the original founders, by the way, of the Revolutionary Communist Party) opines, "Despite an endless stream of lies and slanders about Mao and the Cultural Revolution so pervasive today, my own journey to Mao shows that the truth backed by a revolutionary movement is more powerful than popular prejudices and misconceptions backed by individualistic sob stories." This is an *amazingly* casual dismissal of the miseries (and murders) of the Cultural Revolution and the Great Leap Forward –and so it comes as no surprise that nowhere in this collection is *any* attempt made to grapple with the more recent events of Tiananmen Square or Tibet. Are these simply "individualistic sob stories" as well?

It doesn't get any better; Ho's interview with Moritsugu "Mo" Nishida is not only poorly edited, but his ranting tirades and bitter, organizational gossip leave no question as to why any affiliated "cadre" might have dissolved upon contact. For a "non-sectarian" anthology, this shit is crazy sectarian – Nishida makes free with the resentful epithets ("fuckers," "stupid fucking intellectual," "fuck her," "suck shit out of a straw") and speaks freely of "bombing [the] ass" of a former colleague turned Buddhist. His dispute with Stalin? "The cocksucker is [sic] not a dialectician for one thing." Radical Women's Nellie Wong suggests that a "true [socialist] feminist perspective...[will] externalize the criticism and place it where it belongs," but spends most of her essay expressing her contempt for her former collective's co-artists. Comrade Merle Woo vilifies all those who've done her wrong in various ethnic studies and women's studies departments, woefully misrepresenting the objects of her ire (among them, poststructuralist feminist theory, but that's another story). What emerges is not a useful analysis of, say, the possibilities for radical critique, the limits of revolutionary discourse, or art/academia as activism. It just feels dirty; fight-at-the-water-fountain-at-three dirty, dogmatic dirty.

I looked for a critical analysis –or even simply a thoughtful one— and found none. No analysis of political strategy, ideological agenda, or personal motivation. What I did find was sectarian jargon and loads of hollow, authoritarian rhetoric in the name of Trotsky, Mao, Lenin, and Marx. There's also plenty of condescension for other Asian American activists, especially younger activists who, according to Ho, are lost without "any leading, genuine communist party," or who refuse to reduce *all* politics to a struggle of class oppression (*oh please*).

I feel sorry for the scattered, non-affiliated contributors here – and there are a few, though their essays are mostly just mediocre, if maybe more heartfelt than others. (I couldn't make myself read the poetry or prose.) Estella Habal's essay is the most honest one in the book; as a single mother she speaks to the difficulties of simultaneously being a revolutionary. The contradictions and competing needs she openly discusses here provide an otherwise absent antidote to the uncritical advocacy elsewhere of armed struggle, a romance with deliberate poverty, and ideological inflexibility.

It comes as no surprise then that beneath the vigorous fist-waving and denunciations, this anthology is steeped in anxiety, bitterness and melancholia. Arif Dirlik, who has written extensively on the history of political movements in twentieth-century China, characterizes interpretations of Mao Zedong commonly found in Western Marxist analyses as "a fantasy of Mao as a Chinese reincarnation of Marx who fulfilled the Marxist promise that had been betrayed in the West." Similarly, filmmaker Trinh Minh-ha notes that Viet Nam exists for some only "as a name, an exemplary model of revolution, or a nostalgic cult object for those who, while admiring unconditionally the revolution, do not seem to take any genuine, sustained interested in the troubled reality of Vietnam." The notion of a "Third Worldist" fantasy might explain the almost schizophrenic lack of self-awareness in this book – and the fervent resentment.

Psychoanalysis describes the melancholic as a person who cannot get over the loss of a precious loved object, and who eventually absorbs this loss into his ego. In the case of the Western Maoist, critical theorist Rey Chow argues that the interaction between melancholic and lost love object (being China, or more broadly "the revolution") is mediated through a third party – the living members of China, who provide the Western Maoist with a means of *externalizing* his loss and directing his blame.

Thus the historical black holes and ideological obstacles – the so-called "individualistic sob stories" of the Chinese Cultural Revolution which are dismissed as counterrevolutionary or unruly aberrations. And the absence in this anthology of the 1989 Tiananmen massacre implies an intellectual inability to excuse the actions of the Chinese government, such that the best course for self-preservation is simply willful ignorance. But why stop there? There are any number of third parties identified in this book on which to place blame – first and foremost *other* Asian American activists and former comrades, all of whom have supposedly "sold out" the revolution. What *doesn't* materialize is a sense of self-reflection or growth, which is a dangerous thing for a so-called revolutionary to avoid.

I'm not even an anarchist and I'm baffled as to why AK Press agreed to co-publish this book (not that I've ever been interested in anything else they've produced)— except perhaps as a token Asian American project. Speaking to many other Asian American activists and academics, some of whom are denounced in this book, the anthology emerges as in exercise in hyperbole, ego and fantasy. (I also got a lot of dirt that probably can't be reprinted, but let me just say that trying to pick up on the ladies by pretending like you're a "down brother" is lame-o.)

And really, there is nothing more authoritarian, more conventional than scripting insurrection as a series of demands and narrow options – join the party and don't ask questions, or be prepared to have your ass "bombed" and berated in lame anthologies like this one. –Mimi Nguyen

MAXIMUMROCKNROLL MOVIE REVIEWS

FOREIGN CRIMES

For many, the big headline these days has been the recent diplomacy between North and South Korea. But sometimes, the little stories get lost. I've said it once and I'll say it again: South Korea has been responsible for some of the most incredible films in recent years – yet few great national cinemas remain so obscure for so many. Their movies are rarely awarded U.S. releases, and generally get poor grosses if they do find a distributor. That's reason enough to seek out **Nowhere to Hide**, a variably paced cop flick packed with collection of great set pieces, scenes guaranteed to brand themselves on your memory. Never mind that at 100 minutes its about 10 or so minutes too long, or that it runs a little out of gas toward the middle of the third act. There are things here you've never seen in the stylistically informed thrillers of John Woo or his pals.

The improbable hero is Woo (A-list Korean actor Park Joong-Hoon), a hard-boiled police detective with a lop-sided swagger and an ironic grin plastered on his face. Depending on the situation, he's either a kinetic invincible or a punching bag. His latest case makes him a little of both as he sniffs out the trail of Chang Sungmin (Ahn Sung-Ki), a masterful Whitman capable of stealthy hitjobs in broad daylight, followed by aggravating disappearances into crowds, shedding identities like a snake.

Woo (whose name is intended to invoke memories of high-octane John Woo flicks) is willing endure abuse for the sake of his job, and that comes in handy when he tries to corral a recalcitrant suspect (their fight is a hilarious, hyperbolic joust, their shadows flying like tossed toys against the backdrop of a brick wall). But from his point of view, it's a sacrifice that gives him all the license he wants to punch suspects halfway across the police station as his fellow detectives help out – another scene full of great slapstick violence. The cross-examination finally leads the cops to the killer's girlfriend, a tense nighttime chase in a crowded commuter train, and random shakedowns of both the innocent and guilty. So far as Woo is concerned, you're guilty by association, and nobody here has a right to remain silent. **Nowhere to Hide** is more vivid and fun in its component parts than nearly anything I've seen this year, an inventive crowd-pleaser so winning that it's one of the rare Korean films that will get a domestic release. See this in the loudest and biggest theater you can with a lively weekend audience, and strap yourself in.

Accolades along the film festival circuit and a gushing review in **Sight and Sound** have laid the way for **Beau Travail** to build a reputation (as one San Francisco critic put it) as the last great film of the '90s. Well, its theatrical run turned out to be ominously short, and audience reaction mostly subdued. Here's more cold water on the ashes.

A small corps of the French Foreign Legion have encamped in dusty Cohin-Cina, Madagascar, a tropical nowhere-land where, in the absence of any war to fight, the young men spend all their days training. Obstacle courses, forced runs, survival trips to a rocky wilderness – not much happens, but the film's director Claire Denis does have the chance to drool over sweaty, well-toned physiques, usually stripped down to the waist. When a nineteen-year old recruit named Sentain (Gregoire Colin) joins their ranks, he almost immediately distinguishes himself by saving a fellow legionnaire in a botched training exercise. This incurs the silent wrath (and jealousy) of Galoud (Denis Levant), his immediate commanding sergeant; Galoud immediately devises a plot certain to eject the young man from the Legion – or if not, make it so the the new man will want to leave. That's the brunt of the story, a wisp of plot barely enough to fuel a half-hour short. But Claire Denis tries to stretch the story as best she can. That means more training exercises, more sequences of men stretching and flexing in the sun, and (at least for most straight males) extended periods of ennui as wearying as the soldiers' toils.

The movie steers away from typical, confrontational movie conflict in favor of tone-poem visuals. For the most part, there's no plot. A pity, since the concept is a solid one: a country in peace has to train an elite force for war, and the only war it can fight seems to be between its own soldiers as they try to prove their mettle – a unique twist on the anti-war theme. Their story is likely to be of interest to hardened cineastes stoked with better quality stimulants than I have access to.

On to Brazil, and **Orfeu**. The local children seem to feel that the sun won't rise until samba composer/composer Orfeu (Toni Garrido) plays in the dawn. The rest of the world may have their doubts, but it's clear that at least in Rio, the world revolves around their young, handsome, passionate balladeer, who can afford to live in the rich part of town, but chooses the ramshackle stucco and stone houses of the poor. Just about every beautiful woman in town has passed through his bedroom, and as the Carnival celebration nears, he's with a Brazilian Playboy centerfold to-be. But fickle Orfeo's attention is drawn in by a dusky, virginal girl from the forests (Patricia Di Franca), a guest of the family. Euridice may not be as overtly beautiful as his past conquests, but she somehow captures the heart of the country so profoundly that Orfeu can't resist. When she finally relents, both feel they've never been alive until they met (the not-uncommon to some after getting laid).

It's the Greek legend of Orpheus and Eurydice all over again, played out in film versions so insistently that you'd think it immortal. Unfortunately, in these post-modern times, ancient tragedies need to be turned inside-out to have even a chance of relevance, and **Orfeu** takes itself so seriously that love doesn't sound like any fun. The antagonists are the political extremes in modern Brazil On one side, there's the police, whose treatment of suspected drug criminals can be just a shade less arbitrary than Woo's in **Nowhere to Hide**; on the oth-

er, rebels from local drug operation, run by Orfeo's stocking-capped childhood friend Lucinho (Murico Benecio), a thug whose street justice is equally extreme. Orfeu is more a peace-keeper between the two sides, but with Carnival drawing near, it's clear to the gangsters that Orfeu - while untouchable - might me vulnerable in public, where anyone might be a killer.

As with most tragedies of this ilk, you pretty much know what's going to happen before it does. (Hint: no sun in Rio.) But the most glorious scenes happen at night, during the celebrations, which are so massively colorful and epic that the footage may rate as the most exciting presentations of the celebrations ever captured – it's fireworks in motion. When these glorious scenes conclude, we're plunged into more sticky romantic melodrama as Orfeu carries his betrothed home for the final time. Unfortunately, **Orfeu** inspires such indifference on just about every level that its overheated passions look increasingly absurd.

The biggest treats for filmgoers this summer are most likely to come from America. Indie wunderkinds Ethan and Joel Coen, who made the Academy Award-winning **Fargo**, will benefit from the re-release of their early films, including **Raising Arizona** and **Miller's Crossing**. Of particular note is 1984's **Blood Simple**, their debut, a laconic, low-budget crime thriller based on the idea that killing someone is **not** all that simple. Pools of blood have to be cleaned up, people refuse to die, cops are always around the corner, and prospective victims survive hails of bullets. **Fargo** survivor appears on the other side of the gun, along with Coen faves J. Emmett Walsh as the crooked P.I. and ever-nervous John Getz. -Steve Spinali (spinali@postmark.net)

ALL THAT PIMPING IS MAKING ME BITCH

Saturday night I went to see Rudy Ray Moore perform and Sunday night I went to see the documentary **American Pimp**. The similar thing between the two events was that the both audiences were mostly white people. The crowd enjoyed getting a few laughs from Rudy Ray Moore's schick of saying "pussy" as many times as possible while making an attempt at rapping to some pre-recorded music. That wore thin very quickly. During **American Pimp** the audience enjoyed a few laughs at the pimps' schick of trying to say "bitch" as many times as possible while making an attempt to discuss their philosophy and wearing wacky clothes. That wore thin very quickly. **American Pimp** is the longest one hour and twenty-six minute film I ever watched. The time dragged. I thought we had been in the theater for hours. I guess there is only so many times someone can tell you about how important pimps are and brag about his money. A few things I never knew about pimps are that they love their mothers and their mothers don't have a problem with them being pimps, to become a pimp was a career goal, pimps retire to a "normal" life and that some like to play golf with doctors and lawyers. The last point is one that I'm sure is meant to prove that pimps are successful businessmen, I read it as now I have enough money to play a boring game with boring people.

American Pimp is a documentary consisting of interviews with current and former pimps from all over the U.S. Each pimp discusses how he got into the game, his interpretation of the pimping life, his philosophy and his money. The whole thing boils down to money. It's nice to have it and the only way to get it is to exploit other people. Most of us work some dumb job so we can relate. We're exploited too. The pimps interviewed for **American Pimp** do not pay their women a percentage of the earnings. They make it very clear that the women don't get any money. The pimp pays all expenses with the money so the women are taken care of, but they don't get a salary. I always assumed that there was some kind of split. Since I don't know any pimps, I have always had to rely on images of the pimp that I've seen in movies.

One of the clever parts of **American Pimp** was to include media images of pimps from movies such as **Mack** and **Willie Dynamite** interspersed with the pimps' talk about the media misrepresenting the pimp. I'll agree the ones that show up on the Jerry Springer aren't good representatives, but the people who are on Springer aren't good representatives of people either. The movie pimps contradict the real pimps' arguments. The clips shown are very similar to the image the pimps are putting on for this documentary. Although, those movies are more interesting than this one. It must be those story lines.

American Pimp doesn't glamorize the profession, but it is definitely biased. The pimps are allowed to make themselves look bad, but we have to take their word on every issue. There are a few interviews with prostitutes, but nothing too negative is said about the pimps. The pimps even admit to having to beat the women sometime, yet none of the women are asked about it or their feelings about not getting any of the money they earned. The only woman who speaks out against the pimps works for a legal brothel in Nevada. She argues that her situation is better in a regulated environment. She doesn't have to work every day. The pimps make their women work every day, even Mother's Day. Some of the facts that these pimps present make me laugh. Prostitutes need pimps to give them direction. If the pimp wasn't there as a financial advisor, they wouldn't know what to do with their money. Though, at least, they'd have their money. When the slaves were freed, they didn't know what to do to make some money. Since, the slave owners were having sex with the female slaves before, why not keep it going, but charge the rich guy some money for it. That's how the pimps got their start. My personal favorite being that all women have considered prostitution at one point in their lives. I wonder why I don't remember my contemplation of hooking...

I'm looking for films to review. If you made one, I'd like to see it. Send a copy to me c/o MRR - Carolyn Keddy

ON TOUR IN EUROPE THIS JULY check our website for dates
www.beercity.com

New CD out now on BEER CITY skateboards / RECORDS

$8ppd* in the U.S.A.

SpiderCunts

STUCK UP -N- MEAN

A snotty fast NY all girl HXC drunk punk band that will kick your ass and have you begging for more.

Beer City™ Skateboards & Records
pob 26035 Milwaukee, WI 53226-0035 U.S.A.
414-257-1511 fax 414-257-1517

*add $2 for first class shipping, add $4 if ordering outside of U.S. (that's airmail!)

KANGAROO LOUDLY PRESENT 80'S H.C.

OUTCOLD.
TWO BROKEN HEARTS ARE....
LP/CD $11/12
(RAW , ANGRY , LOUD 80'S)

DEAD NATION
PAINLESS 7" $5
(80'S H.C. FAST , AND FAST)

YAWP !
PROGRESSION CD $12
(OLD SKOOL H.C. RAW !)

V.A.
THIS IS KANGAROO NOT BERKELEY:
OUTCOLD,BREZHNEV,REAL SHIT,USV, KLINEFELTER,TRENCH COAT ARMY, POSITIVELY/NEGATIVE,THE DESPISED, THE NEIGHBORS,DEAD NATION,U.H.W., DEAD NATION. 7" $5 12 BANDS
BRING THE HARDCORE BACK AGAIN !!
HENK KANGAROO , MIDDENWEG 13, 1098 AA , AMSTERDAM , HOLLAND
TYSON@XS4ALL.NL

NO JUSTICE

STILL FIGHTING 7"

OUT NOW!

- SIX SONGS OF PISSED OFF PUNK H/C FROM WASH D.C.!

U.S.=$3.50
WORLD=$4.00
AIRMAIL=$6.00

UNDERESTIMATED RECORDS
P.O.BOX 13274
CHICAGO, IL 60613

SAVE FELONIOUS

the Ferks

Me, Myself + i part 2 OUT Now!

F.F. Records

we here at F.F. Records are very proud to announce the start of the "**Save Felonious Foundation**". when you purchase the new Ferks e.p. "**ME MYSELF & i" part 2,** you will not only be listining to some of the finest punk tunes sla:SCREECHING WEASEL, QUEERS etc. but a portion of the proceeds will go towards supporting felonious' $500.00 a week drug habbit. now this might not mean much to you, BUT myself as well as many others are very sick of him stealing all of our shit!! and at only 5 dollars an e.p. it's a good chance for all of you to be a part of something very special. Sincerely Yours, Big T.(concerned friend) F.F. records p.o. box 413 patton ,ca 92369-0413 check out www.theferks.com
also available "Me, Myself + i" part 1
Checks also accepted.
Make Payable to Terry Doyle

GOD IS FICTION

MERCHANDISE FOR TODAY'S FREE MINDED INDIVIDUAL.

www.godisfiction.com

SEND $1 FOR STICKER AND CATALOG

P.O. BOX 56835
SHERMAN OAKS CA 91403

BRAND SPANKING NEW ON ERADICATOR RECORDS:

THE SASKATCHEWAN TRIO/ GAMMA KIDS: SPLIT 7"
limited to 250 black vinyl and 250 clear (oooh!) 6 new fast-core assaults and a DRI cover from the trio, and 4 catchy pop-punk ditties and a Ramones cover from the kids.

STILL AVAILABLE: $3PPD

THE SASKATCHEWAN TRIO
"songs for a cold world" CD
19 songs $5PPD

cash, check or m.o. payable to Bobb Easterbrook

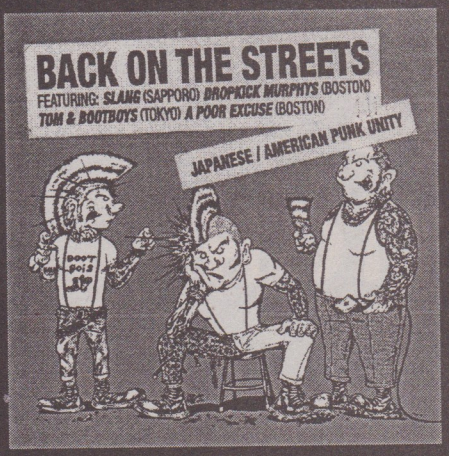
ERADICATOR RECORDS
37 EDGECUMB RD.
WEST MILFORD, NJ 07480

HUGE SUMMER SALE

RECORDS AND CDS AS LOW AS ONE DOLLAR

VACUUMSF.COM

FRESH FROM OVERSEAS...



ALSO ON FLAT:

BOSTON DROPS THE GLOVES
TRIBUTE TO SLAPSHOT FEATURING:
THE DROPKICK MURPHYS, THE TROUBLE,
THE MIGHTY MIGHTY BOSSTONES, +MORE
CD$10PPD

BEERZONE
THEY CAME THEY SAW THEY CONQUERED
DEBUT!!! CD$10PPD

COMING SOON:
THE AUTHORITY/TOMMY & THE TERRORS 7"
VIGILANTES 6 SONG CD
DRUNKS CD EP
THE FLAT RECORDS SINGLES COLLECTION
& RELEASES FROM: THUG MURDER

RUNNIN' RIOT
RECLAIM THE STREETS
CD$10PPD

V/A **BACK ON THE STREETS**
FEATURING: DROPKICK MURPHYS,
SLANG, TOM & BOOT BOYS,
POOR EXCUSE. ***CD$10PPD***

TKO RECORDS

FLAT RECORDS
real music for real people

DISTRIBUTED WORLDWIDE BY:
MORDAM RECORDS

INTERNATIONAL ORDERS PLEASE AD $1 PER ITEM

TKO RECORDS 4104 24TH ST. #103 SAN FRANCISCO, CA 94114 www.tkorecords.com

small brown bike

our own wars LP/CD

SMALL BROWN BIKE "Collection" CD (At Arms)
ANTHEM EIGHTY EIGHT "Define a Lifetime" LP/CD
ASSHOLE PARADE "Student Ghetto Violence" CD
TWELVE HOUR TURN "The Victory of Flight" LP/CD
ACRID "S.O.S." LP & "Eighty-Sixed" LP
RADON "28" LP/CD & "Radon" 7"
v/a "READ ARMY FACTION" 7"
(An AK Press Benefit w/Hot Water Music, Avail, Weakerthans, & Discount)
PANTHRO U.K. UNITED 13 "Goleta" 7"
PALATKA "The End of Irony" LP
DILLINGER FOUR "This Shit is Genius" LP
ASTRID OTO "D.I.Y." 7" • FRACTURE Discography CD
SWARM "Old Blue Eyes" 7" & "Parasitic Skies" 10"/CD
POSTPAID IN THE USA: 10" / LP / CD $7.00 • 7" $3.00
noidearecords.com

No Idea PO Box 14636 Gainesville FL 32604

MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send two copies of vinyl records (one for MRR, one for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send HIGH quality cassette-only releases directly to: Erin Yanke, PO Box 1113, Portland, OR 97207. No reviews of test pressings or CD-Rs. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (PA) Peter Avery, (EC) Enrico Cadena, (RC) Rob Coons, (AC) Arwen Curry (AD) Andy Darling, (DD) Dr. Dante, (JF) Jonathan Floyd, (NF) Neale Fishback, (BG) Brian Gathy, (LH) Lance Hahn, (JH) Jeff Heermann, (TH) Tom Hopkins, (TJ) Tobia Jean, (KK) Kenny Kaos, (CK) Carolyn Keddy, (DL) Dulcinea Loudmouth, (RL) Ray Lujan, (BM) Bobby Manic, (TM) Timojhen Mark, (HM) Hal MacLean, (KM) Karen McFarlane, (AM) Allan McNaughton, (RM) Raimundo Murguia, (WN) Willie Nelson, (DP) Donna Poole, (SR) Sandra Ramos, (BR) Bruce Roehrs, (SS) Steve Spinali, (ST) Sean Sullivan, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (JY) Jeff Yih, (RY) Rema Young.

ABSURD ATTITUDE–"North" EP

If most of your record collection has black and white covers, then this is for you. From Finland, where everybody it seems either drinks a lot of vodka and worships Satan (or is that Norway?), or drinks a lot of vodka and joins noisy peace-punk bands. As for ABSURD ATTITUDE, two words (okay, nine words...) - ANTISECT and AMEBIX, with a little touch of DISCHARGE. They have something to say—all forms of government oppression are bad, spikey hair and studded leather jackets are good. I already knew that, but it's nice to be reminded. Four songs of doom-laden grindy punk, but slightly...em, *funkier* than others in this field (that all means I like it). (AD)
(Fight, Hikivuorenkatu 17 D 36, 33710 Tampere, FINLAND)

AGATHOCOLES/LOOKING FOR AN ANSWER - split EP

This is the 487th split release featuring Belgium's AGATHOCOLES (yes, I've counted them all) and there are no surprises. Three songs, recorded three years ago, full of the raw grinding metal they are famous for. The last song, with it's cross-faded vocals, is my favorite AGATHOCOLES song yet...but then again, I've got about 426 records still to listen to. LOOKING FOR AN ANSWER is a three piece from Spain; two singers and one guy programming the drum machine and playing the guitars. Pretty good DISRUPT style stuff, and the lack of a live drummer doesn't hurt a bit. (WN)
(Bad People, PO Box 480931, Denver, CO 80248-0931, BPREC5@aol.com)

ACTIVE MINDS - "Recipe for Disaster" EP

Remember writing a review several years ago expressing my disbelief that this band was still around - probably five years on, and they're still at it. Political hardcore from a UK band who are doing post-graduate work in same - this installment contains songs and info regarding the UK political climate, genetically engineered foods, hardline politics within punk and so forth. They're obviously very committed and back their convictions with intelligence and hard work. I've never been their biggest musical fan, but can't ignore their overwhelming dedication and drive. Inspirational. (TM)
(Loony Tunes, 69 Wykeham Street, Scarborough, N. Yorks, Y012 7SA, ENGLAND)

ADULT FILM MAKERS - CD

Hick-punk from North Carolina with some moments of true grit and humor and even one IGGY POP cover. But the combined moments fall short of any combined greatness. Amusing, but it's definitely been done before. (JY)
(DemonBeach, PO Box 6693, Raleigh, NC 27628)

AGENT 86 - "New Wave Sucks—Early Days Discography" CD

There's a copy of the *Scary Action* EP at Mission Records. It's behind the counter, and Adam won't sell it to me. It's from 1985, and with one look you know exactly what it sounds like...punk as fuck. But who needs that damn 7" anyway, because now there's a 33 song (partial) discography from this awesome hardcore band spanning their records from 1985 through the end of the decade. Yeah, I like the early stuff better, but even as they matured, AGENT 86 still cranked out kick ass passionate, energetic, political punk fucking rock. It's great that this stuff is available again. (WN)
($10: BOISLEVE, B.P. 7523, 355075 Rennes Cedex 3, FRANCE)

AGENT ORANGE - "Secret Agent Man/Shakin' All Over"

I can't tell if this is a reissue or just a really good boot. It's even on clear vinyl, just like the original. Anyway, I love this band, and their version of "Secret Agent Man" is fun, but their trudge through "Shakin' All Over" is disposable. If this record is trading hands for a lot of money, maybe this release will help people who just want it for the music, because it's certainly not worth paying collectors prices for that alone. (AM)
(Invisible, no address)

MUSIC REVIEWS

AGENT ZERO - "Frontline Britain/Pressure"

British (hornless) skapunx who are (thankfully) not insistently peppy (presumably from having some ears for the old school). Much as I dig the likes of PRINCE BUSTER, this just isn't my cup of tea. But anyone who thinks "London Calling" is a great song (and there are many of you) might be well advised to check this out. (DD)
(Weird, 61 London Road, Balderton, Newark, Notts N924 3A9, ENGLAND, e-mail agentzero@madasafish.com)

ALL BETS OFF / THE CONTRADICTIONS - split EP

Two San Francisco bands share the vinyl here. The CONTRADICTIONS kick down some loose youthful angst. The first song sounds quite squeaky and punk. The second song sounds like a really bad HOLE song. ALL BETS OFF fill up their side of the split with mix of metal, punk and pop. While it wasn't bad, their music and style seemed a bit scattered to really grab me. Focus fellas! (RC)
(All Bets Off, 530 Divisadero, PMB 121, San Francisco, CA 94117)

AS FRIENDS RUST - "The Fist Of Time" CD

Gainesville's AS FRIENDS RUST sound a lot like neighbors HOT WATER MUSIC, or going back even further, DAYSPRING. Translation for those who haven't heard those bands: music with sung/screamed vocals, chunky guitars and a DC rhythm influence. Since I can draw such a quick comparison, it's not all that original, but it is heartfelt. Everything on this CD has already been released, minus an unnecessary cover of the CIRCLE JERKS "Operation". You make the call. (JF)
(Doghouse, DA_RUST@hotmail.com)

ASSAULT - "Pain" EP

Great metallic Japanese hardcore....that relies more on the metal than hardcore. All the songs are led by a super thick guitar riff, with hints of melody sitting right underneath. Great song writing, great musicianship, great vocals.....damn solid debut. Hunt this down now. (MW)
(Loud Hatred, 1-4-5-201, Minami Karasuyama, Setagaya, Tokyo, 157-0062, JAPAN)

ASSEL - "Stat Fortryck" EP

Whoa. This is another whirlwind of Swedish hardcore - a thousand miles an hour, with the wall of noise defined only by the unintelligible distortion of the vocals. This isn't pretty, and it's not what you'd call 'tuneful' - yet it grabs your attention with unmistakable aggression and force. Nine songs - no duds or relief. Lyrics are entirely in Swedish - I support that, but can't tell you anything about what they're saying. Awesome stuff - like a good movie - you can't look away, and it's over before you know it. Ferocious stuff - gotta imagine the live show is total carnage. (TM)
(DS-13/Busted Heads, Box 275, 907 06 Umea, SWEDEN)

ATARIS/USELESS I.D. - split CD

Titled *Let It Burn*, the always strong ATARIS keep up the pop punk flame once again here. Also judging from their recent packed local show, they seem to be catching on just fine. More strong catchy pop punk somewhere in the vicinity of the DESCENDENTS and the better stuff on Fat. USELESS I.D. from Israel is decent, but are no ATARIS. Not bad for a "left over tracks in between LPs" release. (RL)
(Kung Fu , PO Box 3061, Seal Beach, CA 90740)

BABEEZ - "Dowannalove" EP

This month's onslaught of fancy-pants bootleg singles continues with this oddity. *Dowannalove* was one of the first Aussie punk releases of the original '77-'78 era, released in a grubby gross-out picture sleeve that probably offended many a record store employee of the day. Three tracks of kinda downbeat/depressive punkish rock, minus hooks, enthusiasm or memorable choruses. Lyrically it's all whiny doom and gloom, weeping and wailing and the gnashing of teeth ("nobody wants me, so I think I'l end it all here"). All these tracks were included on the mostly-excellent *Murder Punk* compilation of early Australian bands, so dig for this only if you *must* own a vinyl copy. (JH)
(no address)

BALANCE - "Truth, Respect, Spirit" CD

Fun, cheesy hardcore. I don't know if I could come up with a better description. I mean cheesy in a CHAIN OF STRENGTH kind of way too. New York style music, with positive lyrics, and even a song titled "Hardcore Is My God". See you in the pit. (JF)
(Howling Bull America, PO Box 40129, SF, CA 94140, balance1157@hotmail.com)

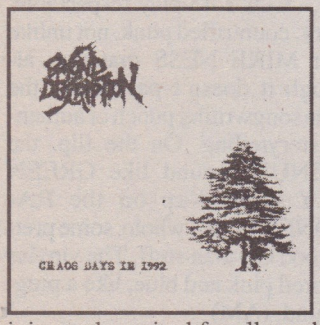
BEATNIK TERMITES - "Pleasant Dreams" LP

The RAMONES are my all time favorite band, and out of all of the Clearview RAMONES cover albums, this is one of the only three that didn't bore me after one listen. The TERMITES put their own spin on this classic album (fuck off, *Pleasant Dreams* was a good fuckin' album!) Pat Kim and the TERMITES aren't trying to be the RAMONES here, folks, this is just their band playing another band's tunes. Plain and simple. (BM)
(Clearview/Coldfront, PO Box 83455, Berkeley, CA 94707)

MUSIC REVIEWS

THE BERSERKERZ - LP

"Detroit Rhine-Delta Rock 'n' Roll" is what these (presumed) Deutschers promise, and from the way they deliver on this 45 rpm 12 incher, it's obvious they've spent plenty of time listening to hallowed Motor City grooves (as well as the DEVIL DOGS). They dig the rock and they dig the punk, dig? (DD)
(Sounds of Subterrania!, PO Box 103662, 34036 Kassel, GERMANY, e-mail Gregor.Samsa@gmx.de)

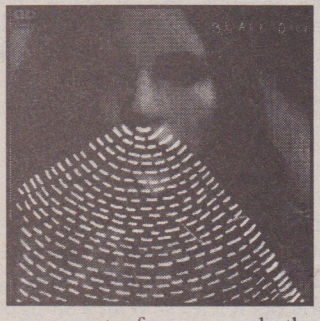


BEYOND DESCRIPTION - "Chaos Days in 1992" EP

According to the liner notes, these 3 songs were originally recorded in 1992 for a promotional tape, and two of the songs ended up on hard-to-find compilations. So what better thing to do than compile them all for an EP? This is just what you expect; fast punk with buzzsaw guitars and pummeling drums. And it is on clear vinyl for all you bean counters. (RC)
(Smog Veil, PMB 454-774, Mays #10, Incline Village, Nevada 89451)

BINGO - "Close Up" LP

Raw, traditional punk rock that seems to have tremendous potential, but in the end just doesn't quite pull it off. Melodic and straightforward songs delivered with the requisite energy and angst, but not quite together enough. Almost sounds like a live recording, but it is not. If they were a little tighter and the recording was a little better you'd get the feeling this could have been something else entirely. Also tough to tell if the name of the band is BINGO or CLOSE UP, but I think I got it right. (KK)
(Bondage, C.P. 156, Monerrato(CA), 09042, ITALY)



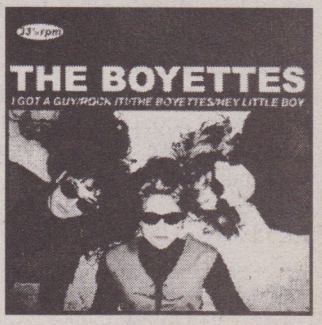
BLACK DICE - "Semen of the Sun" EP

Oh, I get it. It's like, ironic. Some kids have the fucking nerve to compare this band to free jazz. Seriously, any kid in a gas station jacket with a chain wallet talking about Roland Kirk almost definitely has no idea what he's talking about. This record is a bunch of dicking around guitar noise with some sort of a vague rhythmic structure underneath. It's total bullshit, but you'll buy it anyway because yer all sheep. (LH)
(no address)

BOOTJACK/AAKATA'S - split EP

BOOTJACK... Oh my word! These guys play some of the shittiest oi to cross my path in ages. Let's begin with the lyrics which are mostly about beating the snot outta people. Add sillier-than-fuck gruff vocals and...you know what guys, just break up. AAKATA'S play sloppy, straight-forward stuff that's boring at best. My favorite part is they have an anti-hippie song called "Dreadlocks and Birkenstocks", and their drummer has dreadlocks... Fuck this, I've heard cats fuck with more harmony. (NF)
(FF, PO Box 721, South Bend IN 46624)

THE BOYETTES - "I Got a Guy" EP



You could make comparisons to THEE HEADCOATEES; instead, imagine a raw girl-vocal '60s punk outfit with loads of punk attitude, primitive treble-heavy production, and a sound that has almost continual distortion (and even some fuzz, as in "I Got a Guy"). Recommended to punks new and ancient. (SS)
(Wigwam, P O Box S200 V, Melbourne 23001)

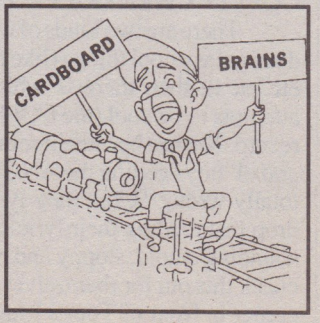
BUREAUCRATS - LP

I'll admit it, I've never heard of this band. Great old-style punk from 1978. It's all so familiar sounding, I can't believe that this band was obscure and from Canada. Every song is a winner like the very best moments of the JOLT, the BOYS or at times, SLAUGHTER & THE DOGS. The best "new" punk record of the year. (LH)
(www.thebureaucrats.com)

BUTTSCRATCHER 2000 - "Ass the World Burns" EP

I'm having a hard time coming up with something to say about this. It's not bad, but it's not hugely inspirational either. Upbeat drunken party hardcore from Holland. (AM)
(Tocado, PO Box 3092, 3003 AB Rotterdam, THE NETHERLANDS)

CARDBOARD BRAINS "I Want to Be a Yank" EP



This reissue of 70s art band CARDBOARD BRAINS is an interesting combination of elements: ironic John Lydon vocals taken one step further, standard mid-speed powerchord punk (stripped down a bit), and songs that rely on numbing repetition to get their ideas across. It can get annoying at times, but their cover of "Steppin' Stone" is a welcome high point. (SS)
(Brainco , 149-151 Strachan Ave., Toronto, CANADA M6J2S8)

MUSIC REVIEWS

CAUSEY WAY - "Testimony" CDEP

Remember when synthesizers were bad? I'm starting to long for those days. A lot of people have compared this band to DEVO. I suppose there are elements of *Freedom of Choice* -era DEVO. But it's equally like the BUGGLES or BLANCMANGE to me. I mean, there is such a thing as too much irony... (LH)
(Fueled By Ramen, PO Box 12563, Gainesville, FL 32604)

CHESTER - "Malpeasurability" CD

Have you ever read a bad review of this band in *Maximum*? Nope, that should tell you something. Finally, after years of struggling, there's a full length CD from England's CHESTER. Great manic punk with totally crazy girl vocals. The fact that it sounds great even though it was probably recorded in a toilet somewhere is a testament to this bands natural energy and genuine excitement about playing these songs. It's loose, but it's three-or-four-pints loose. Not lack-of-ability loose. Not a dry spot on this great punk record. (LH)
($12: Smokin' Troll, 48 Llwyn Beuno, Bontnewydd, Caernarvon LL55 2UK, UK, pete@smokintroll.freeserve.co.uk)

CHINESE BURN - "A Recipe for Disaster" CD

Don't like it. OK, why...why? Title says it all. Overproduced, shlocky, and metallic. The singer is almost a dead ringer for...who is it....VINCE NEIL! Actually this could be an '80s Sunset Strip hair band, if they weren't a 2000 Welsh rock band grappling for a little street punk cred. Not kidding. (RY)
(Smokin' Troll, 48 Llwyn Beuno, Bontnewydd, Caernarfon, Wales LL55 2UH, UK)

CLUSTERFUX - LP

Kinda crusty, kinda spikey, male/female vocals... 10 years ago, this is what I thought punk rock was. And ten years later, it's still punker than your ASSRASH patch. You know the formula; political lyrics belted out over fast distorted angry music, with an occasional solo thrown in for good measure. The reason it is a formula is because it fucking works! I mean, sure, I'd rather listen to my MANKIND? records, but this shit is OK by me. (WN)
(Queen City, 1200 Madison #562, Denver, CO 80206)

COFFIN CHEATERS - "Fuck Jesus..." 7"

There are two kinds of white trash; greasy cool white trash that does greasy cool things (like race cars, play amazing rock and roll, etc..etc..), then there is white trash who does nothing cool but attempts to be cool (the COFFIN CHEATERS). I really hated this record. Not just because it sounded bad (imagine a bunch of drunken god ol' boys getting the ANGRY SAMOANS and early QUEERS totally wrong!!), but they lyrics are horrid. I felt my intelligence drop just reading their lyric sheet. They try to be lewd but end up sounding stupid, sloppy and most of all, boring. If anyone wants to check this out for themselves there is a copy in the trash can on the corner in front of Tom's Liquor's. (BM)
(PO Box 6113, Minneapolis, MN 55406)

COFFIN CHEATERS - "Loose As a $2 Whore" EP

Well, what the hell do ya know? I've discovered Twin Cities finest retarded pervs. Lyrics are like AC/DC meets a Shane White review (minus any homo-eroticism), and like both, pretty friggin' hilarious at times. Musically, eh...not so great, sloppy drunk punk. Imagine, it's all just a broke-down vehicle for their moronic lyrics! "Mama's Boy" is by far the best song, but jeezus, they managed to pack 7 tracks on this li'l record, gotta give 'em that. (RY)
(PO Box 6113, Minneapolis, MN 55406)

COLT 45/PEENUTS - split EP

COLT 45 play respectable, beery, countrified punk, not unlike later MIKE NESS material, although it doesn't pack quite the same songwriting punch or authentic storytelling. On the flip, the PEENUTS sound like GREEN DAY hopped-up on the RAMONES. On the whole, some pretty good German stuff. The vinyl is colored pink and blue, like a pregnancy test that can't make up its mind. (AM)
($5: Our Daily Pizza, Patrick Wiacker, Lehmbachstrasse 30, 46149 Oberhausen, GERMANY)

COMIN' CORRECT/WHERE FEAR AND WEAPONS MEET - spilt CD

Rick Ta Life has sunk to a new low. COMIN' CORRECT's first original on this CD might be OK, if Rick's Cookie Monster vocals weren't so horrible. The second original is just utter crap, then there is the worst SHAM 69 cover of "If the Kids Are United," no one ever thought to cover that song. Even after listening to COMIN" CORRECT, WFAWM didn't blow me away, and all the sound bits... fucking stop with it, it's getting played out. Oh, wait, there is one good song...a UNITY cover. Get the reissue of UNITY if you don't have it and treat yourself to some good hardcore. (TJ)
(Temperance, PO Box 556, Somers Point, NJ 08244)

COMMIES - "Rock 'n' Roll Alone" CD

Nothing fancy or frilly, no fur-lined frock coats or mascara on these three blokes. Simple, sarcastic rock 'n' punk that brings some current Southern California bands to my mind. I appreciated the jet-liner sound effects on "Kid in NYC", which ad a nice virtual reality feel to the tune. From Austin. (JH)
(Pelado, 521 W. Wilson #C103, Costa Mesa, CA 92627, peladorecords.com)

CONTRA - "Boys Club Anthems" LP

Imagine if you will the fastest, all hope abandoned, non-horns aspects of AAA, the political fury of PIST and DEFIANCE, and the fun that dances off most Recess releases. With a straight face I'm typing that this is a flawless punk album. Lyrics punch at the capitalists with top hats, the punks using photos of mutilated humans for graphics, and the year-round sweater weather crowd. This is a co-release with the Maloka collective in France and is one-stop shopping for all good things D.I.Y. (TH)
($7: Traffic Violation, PO Box 772, East Setauket, NY 11733)

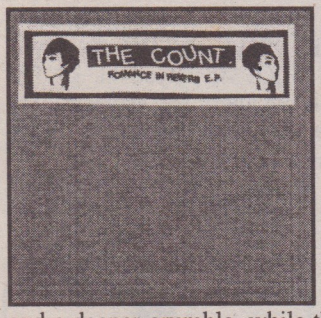
MUSIC REVIEWS

THE CONTROLLERS - "Slow Boy" EP

man-oh-man... the smell of bootlegs and reissues are in the air..... the *MRR* bins are full of them this month..... and last month, and the month before..... I'm not complaining here at all..... bring down the value of those old punk gems a bit..... make 'em all available so every Tom, Dick and Harry can enjoy them....not just the fat fucks over forty with the gold cards.....especially the new kids....they really need to listen in to what gramps has to say and put all that "Fat Records" junk food aside for awhile.... this boot, or re-ish, or whatever it is....it really doesn't matter.....there's not that much money to be made here.....anyways, the sound quality and the sleeve are very good....close to the original indeed.....three classic songs by a very old, very legendary LA band....(SW)
(Siamese, 1214 Clark Street, West Hollywood, CA 90069)

COPS AND ROBBERS - "Face to Face with Hate" CD

Was definitely interested in this - thought it intriguing to see the 'X-Claim' moniker on something from the Massachusetts area. Was pretty disappointed though—with the weight that it carried, my expectations were a bit too high. Midpaced punk with a lack of noticeable verve that would push it out of the pack. Taken a song at a time, it was competent, but four or five tracks in a row and it just blended together. Listened to eight songs in one sitting, and couldn't have even guessed how many different songs I heard. Perhaps a EP would have been more powerful. (TM)
(A.D.D., 270 Central St, Hingham, MA 02043)



THE COUNT - "Romance in Reverb" EP

The COUNT has a Claremont address and show great respect to their hometown heroes MAN IS THE BASTARD with their cover art. No M.I.T.B. freak sauce, though, but a great mix up of various Southern Californian early/mid '90s sounds. The vocals weave between a HONEYWELL screech and a deeper grumble, while the music tightens up early Gravity sounds; SECOND STORY WINDOW making sense of ANTIOCH ARROW. But don't worry, the presentation suggests they'd try to sock you in the eye if you invited them to join in on your workshop support group. (TH)
(Count, PO Box 1161, Claremont, CA 91711-1161)

CRASH AND BURN - "Kill a Punk for Rock and Roll" CD

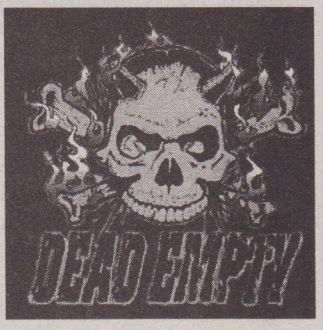
Fast, sloppy rock 'n' roll with slightly psychobilly guitar undertones. Most songs start real slow then pick up. This album has a dark and dreary type of feel to it with vocals that only strengthen this feeling. Are they fucking Christian bastards or are they just joking when thanking the "Almighty Jesus Christ"? (SR)
(Rodent Popsicle, PO Box 1143, Allston, MA 02134, crashandburn1@earthlink.net)

D.B.S. - "If Life Were a Result We'd All Be Dead" CD

Nine songs that were recorded three years ago originally for 7"s and comps, but are just now finding their way out. For the most part the songs tend to fall into the early Fat Records catalog but oh the moments of greatness. Usually it's towards the end of the song that every once in a while they break out into a great hardcore part. It's not that they don't do the PROPAGANDHI thing better than almost every other band trying, it's just that they could be a great catchy hardcore band. This CD is well worth your time. (PA)
($7: Crap, PO Box 305, Eastchester, NY 10709, craprcrds@aol.com)

DEAD EMPTY - "Tattooed Women/Dead & Gone" 45

This month you get some damn good rock n' roll performed by DEAD EMPTY from Reading, Pennsylvania with their 45 "Tattooed Women". On this record, there are great guitar hooks, power house vocals and an emphatic bass and drums underpinning. The "Tattooed Women" song is melodic rock with a HUSKER DU "Zen Arcade" punk spirit. On the "B" side DEAD EMPTY play "Dead & Gone" with excellent harmonies that might bring to mind ONE MAN ARMY on a really good night. This DEAD EMPTY single is more quality rock 'n roll from Pelado Records. (BR)
(Pelado, 521 West Wilson #C103, Costa Mesa, CA 92627, USA)



DEAD EMPTY - "Going Down" EP

This band has that street punk sound where at certain parts of the songs, everyone in the audience punches their fists in the air and shouts part of the chorus, like "we're going down" or "I gotta get away". Sometimes they remind me of an American ANTI-NOWHERE LEAGUE. (DP)
(Cyclone, 24 Pheasant Run, Merrimack, NH 03054, deadempty@hotmail.com)

DEAD LETTER AUCTION - "Romancing the Actors" EP

Three songs of early to mid '90s influenced emocore not unlike CURRENT or CHINO HORDE. The guitars are a bit fuzzy and they seem to suffer from the poor recording. The songs sound like they should be much louder and heavier than the record actually lets out. Other than that, it seems to work well. Forced vocals over driving guitar and drums that are catchy as well. (PA)
($4: Excursions Into the Abyss, P.O. Box 50138, Ft Wayne, IN 46805-0138)

MUSIC REVIEWS

DEAD MAN'S CHOIR - "She Don't Like It/First Time"

I dig the bottom-heavy, pavement-scraping guitar sounds on this one, those Johnny Thunders leads. Those pounding rhythms. Nice. "First Time" is their take on the BOYS' '77 standard. A workable version, but I really woulda preferred another original. Bring on the sequel. (JH)
(Know, PO Box 90579, Long Beach, CA 90809, knowrec@earthlink.net)

DEAD NATION - "Painless" EP

How to break my fucking heart, Lesson #1: Be DEAD NATION and break up. Fast pissed eighties hardcore played by five kids from Jersey. Making their demise even more gutwrenching is the fact that this smokes all their other records, even that brilliant LP! The energy jumps off the vinyl, you can close your eyes and see the guitarist wince as sweat pours down his face while he pounds out power chord after furious power chord. There's even a slow song, "Painless," which is anything but. Get this fucking record. (WN)
(Kangaroo, Middenweg 13, 1098 aa, Amsterdam, HOLLAND, tyson@xs4all.com)

DEATH IS YOUR LANGUAGE - "12 Songs" CD

These kids sound fucking angry as hell, with pointed lyrical attacks mixed with chaotically fast, choppy hardcore that falls into the vein of ACRID. The packaging and layout are simple and effective. This is limited to only 285 copies, but keep an eye out and hopefully they will put out more records. (RC)
(1640, PO Box 15585, Richmond, VA 23220)

DEMON CLEANER - "The Freeflight" CD

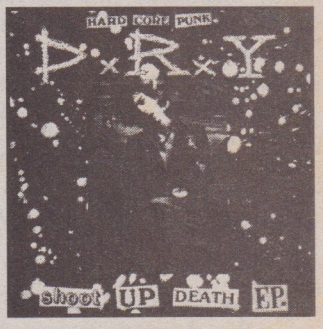
This Swedish band sounds exactly like FU MANCHU. (RY)... ....well I *could* just leave it at that, because it's true. And...they're *almost* as good as FU MANCHU. OK, the more I listen, the more I know that's all I goddamn need to say... (RY)
(Molten Universe, Fogdegatan 33, 783 34 Sater, SWEDEN, amoltenuniverse@hotmail.com)

DILLINGER FOUR - "Versus God" LP

I've thought about this record all month, and what I had to say about it and D4 is verbose, overly complicated and more than you care to read. D4 are living proof that if you are absolute geniuses live, and tour constantly, you will get big. They deserve the success they've garnered more than most bands. Still, before I saw them live, their records left me feeling a little cold, and I fear if you haven't seen them (is this possible?), you'll feel the same way. But anyway, about this record—it's awesome. It's one of the best LPs to come out this year, but unfortunately, D4 already put out one of the best albums of the decade: *Midwestern Songs of the Americas*. The lyrics on "Versus God" are more obscure, it comes across as more rehearsed, and vocals wise, I prefer the rough to the squeaky. Bottom line: this is a great record, and you probably already have *Midwestern Songs*, so get it. And go see them live. (ST)
(Hopeless, PO Box 7495, Van Nuys, CA 91409)

DOA/DOG EAT DOGMA - split EP

Oh man,this is a terrible record on all levels. First, DOG EAT DOGMA play a terrible blend of what seems to be punk and a German beer-drinking song. Then we get the once-mighty DOA who not only disgrace their legacy on this record, but take a sledgehammer to BLACK FLAG, with a terrible cover of "Nervous Breakdown". I would have been a way better person if I never had heard this record. (JF)
(Sudden Death, Moscrop PO Box 43001, Burnaby, BC CANADA, e-mail: suddend@concentric.net)



D.R.Y. - "Shoot Up Death" EP

Crazed, wide-eyed Japanese thrashcore that will put a smile on your face and a hop in your step, Sleeveless flannels and circle pits are in effect. (RC)
(625, PO Box 423413, San Francisco, CA 94142-3413)

DURANGO 95 - "Another Day Spent, Another Life Lost" EP

This German band mines the well worn fields of '80s HC and early '90s emo. It's angry, occasionally introspective music. The songs that stand out are the ones that explore slightly less typical guitar textures. There is also one really good short one in the spirit of MINOR THREAT. The vocals are pure, focused anger. It's just too bad they are buried in the mix. This is the kind of thing I can appreciate when I'm in the right mindframe. (BG)
(Bushido, Soester St 66, 48155 Muenster, GERMANY)

EIGHT BUCKS EXPERIMENT - "Payback" CD

This band has the sound of a ZEKE '45 played on '33. The music is hard and heavy, the vocals are angry and screechy. My biggest criticism is the lyric booklet. It is too bright, has too many colors, too many fonts, it's just a mess. (DP)
(Bluemoon)

THE EMBROOKS - "If You Let Me Go" EP

These folks play beat music super '60s style. Yes, it sounds very mono, and yes, they sound very conscious of authenticity. They have the right look and sound down pat, it's just too bad they didn't spend as long on what those things are supposedly promoting (i.e. the songs). This is pleasant enough, but tends to go down like empty calories. It works as background bachelor pad music, but withers under close scrutiny. (BG)
(Max Picou, PO Box 15, 1294 Genthod, Geneva, SWITZERLAND)

MUSIC REVIEWS

ESL - "M.I.O.K?" EP

Full throttle hardcore-thrash-punk! This EP has eight short, concise and well written tunes. Good melodies and lyrics all over the place. Check this one out. (HM)
(Uncarved Block, PO Box 3195, Dana Point CA 92629, esljeff@hotmail.com)

EVIL CONDUCT - "Sorry...No!" CD

This skinhead trio from Roermond Holland has here one of the most pleasant surprises to come my way in quite some time. Twelve songs of melodic oi in the BUSINESS vein that just rips! Come to think of it, a number of tracks on here remind me of HARD SKIN (without the tongue-in-cheek stuff) as well. If you have a chance to pick this up, do so and you'll be thankful. (NF)
(Skanky 'lil, St. Catharinastraat 1/G, 5611 JA Eindhoven, HOLLAND)

THE EXPLOSION - "Flash Flash Flash" LP

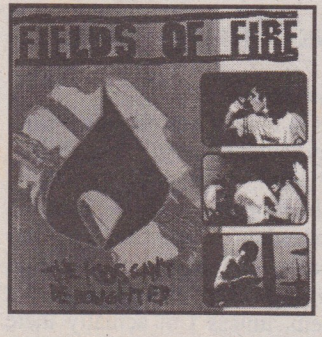
I could see quite a number of people liking this. And for good reasons. They're tight, have the energy, strong vocals and they're catchy enough to have some popularity. They seem to have a pretty straight forward sound, but they do have this bizarre FACE TO FACE/alternadork quality that turns me off. The wacky song structures, thick production, and talent shoves them into a category just out of my taste. But what the fuck do I know? (NF)
(Jade Tree, 2310 Kennwynn Rd, Wilmington DE 19810)

FAY WRAY - "I Love Everyone" LP

Pop punk with a goofy feel. Reminds of the type of East Bay circa-1990 stuff that was sloppy and fun, but only live. Not really my cup o' tea. (RL)
($7: No Idea, POB 14636, Gainesville, FL 32604)

FAY WRAY - "I Love Everyone" LP

Not to sound cliched or over-generalizing, but this LP is dripping with an influence consistently evolved from the exciting heyday of the now defunt Hardback Cafe in Gainesville, FL. Bands like DON'S EX-GIRLFRIEND, HIGHWAY 66 and RADON all left an apparent impression. Very real and honest lyrics contemplating one's strengths (and lack thereof), mortality, sexuality, sobriety and life in Miami. Delivered with integrity. (AC)
(No Idea)



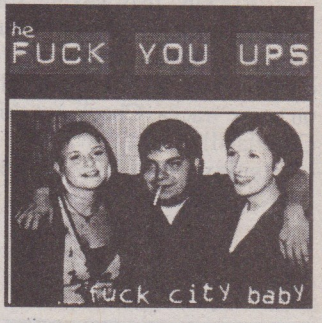
FIELDS OF FIRE - "The Kids Can't Be Bought" EP

It's time to take notice of what is going on in Southern California Hardcore, it's not just for tough guys and skinheads any more! These kids are playing shows with LIFE'S HALT, NO REPLY, IN CONTROL, and they are holding their own down there in a scene that is exploding with positive energy! It's unavoidable to get taken in by their catchy sing-alongs, just watch out for the singer's hair when jumping towards the mic to scream "fuck the cops!" (TJ)
($3.50: New Leaf, 401 S. Citrus Ave., Los Angeles, CA 90036)

FRAMTID - "8 Track" EP

Wow! Fucking scorcher! Every crust band in the world should sit down and take notes on this band. This is fucking amazing! Out-of-fucking-control CONFUSE meets DISCHARGE meets SHIT-LICKERS meets fucking distortion laden carpet bombing. Fuck! The distortion is so thick, your fucking knife couldn't cut this. Get this now....or fucking suffer. (MW)
(Framtid, 1306, 1-5-6, Hanazono-kita, Nishinari-Ku, Osaka-City, 557-0016, JAPAN)

FUCK YOU UPS - "...Fuck City Baby" EP



Six songs about drinking and fucking, played in a basic raw 1,2,3 punk structure. Yep, nothing really new here, but the FUCK YOU UPS have an energy that conveys their passion for the subject. Oh yeah, gotta love a song title like, "Too Drunk to Cuddle". (JF)
(Formula 13, PO box 7385, Tempe, AZ 85281-0013)

GAMMA KIDS/ SASKATCHEWAN TRIO – split EP

Ah, this is more like it. The GAMMA KIDS kick ass. Poppy, sloppy, funny, discordant, amateur, with lots of personality. Five songs on one side of a seven inch record. Sounds like...remember the TITO O' TITO BAND and the FONDLED? Or even FYP. The perfect remedy to the nauseating aftertaste the Warped Tour left as it passed through town. The SASKATCHEWAN TRIO are way more chaotic and noisy, screechy fast hardcore (seven songs on their side!), but no less charming. The whole shebang come on clear vinyl with a cool little booklet. The kids are alright. (AD)
($3ppd: Eradicator, 37 Edgecumb Rd, West Milford, NJ 07480)

GARAGE FUZZ - "Turn the Page...the Season Is Changing" CD

If this is there idea of "garage fuzz", I'd really like to see their idea of emo. Early '90s style, emo, pop, post-punk stuff. Oh, it's from SWEDEN which I guess means people will like it. Sort of like second album DAG NASTY with the tail end of GOVERNMENT ISSUE. A little too much of the former and not nearly enough of the latter. But it's competent catchy punk that is surprisingly most enjoyable when it's played at hardcore speeds. Once in a while the singer will get a little J. Robbins and that's always a good thing. (LH)
(One Foot)

MUSIC REVIEWS

GASOLHEADS/EXXON VALDEZ - split EP

The GASOLHEADS have three tunes (although it seems like one played three times) that sound like a minor league version of a CANDY SNATCHERS and HELLACOPTERS hybrid. Not bad, but I did find the ultra-whiny effect on the vocals pretty annoying. EXXON VALDEZ have a really bad name. Besides that, they do a decent job playing three chords, yelling really loud and beating the tar outta the drums. Dime-a-dozen hardcore punk rock. (NF)
(Dangerous At Drive, 3 Ave des cosmonautes, 91120, Palaiseaux, FRANCE)

THE GC5 - "Kisses from Hanoi" CD

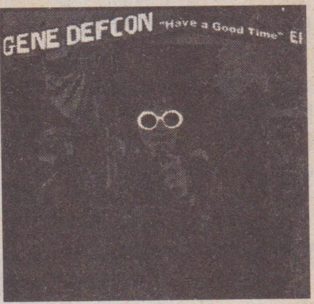
Rockin', fists waving, sing-a-long anthem fury with a working class consciousness. As soon as I popped this one into my player, I was wishing that I knew the lyrics to sing along! This second album contains tons of guitar along with pub song-influenced vocal styles on some tracks. Check out this really awesome streetpunk from Cleveland! (SR)
(Outsider, PO Box 92708 Long Beach, CA, 90809, www.outsiderrecords.com)

GEE-STRINGS - "Bad Reputation/Dullish"

Fast punk rock-'em-sock-'em-mohawk-'em from this mixed gender combo straight outta Deutschland. Oddly, the original tune takes backseat to a straight cover of a moldy JOAN JETT oldie, frequently covered by blow-dried San Francisco bar bands of all ages and genres. "I Love Rock 'n' Roll" would have been the more perverse choice, perhaps. (JH)
(Green Hell, Von Steubenstr. 17, 48143 Münster, GERMANY, alfred@greenhell.de)

GEHENNA - "Negotium Perambutans...." CD

Whoa! This is a 12 song hardcore assault on your senses that just oozes fiery venom and hatred. They come straight at the hardcore scene with an uncompromising attitude and some vicious lyrics which are summed up best in the song "First Blood". "I piss on your codes condemning me, there is no law/Now your laws mean nothing to me/Only my laws of survival, the law of instinct/Fight to win, fight to kill." If you ask me the GEHENNA rumor mill has been running a bit stale lately. I think it is about time they stirred the shit. So I can hear how some friend of a friend who is a friend of this other friend saw the singer eating this guys eyeballs out with a fork after stabbing him with a rusty icepick! Needless to say this is an essential addition to your measly collection. (RC)
(Crawlspace, PO Box 41031, Long Beach, CA 90853)



GENE DEFCON - "Have a Good Time" EP

The Pacific Northwest take on de-evolution dance party music via ATOM AND HIS PACKAGE. I seem to be seeing more and more bands who rely on keyboards for the basis of their sound these days, rather than as a garnish to the traditional bass/guitar/drums lineup. Disturbing, if not totally unpleasant. Still, I'm digging GENE's groove in spite of myself. However, I have a question for the kids—do you want new wave or do you want the truth? (AM)
(K, PO Box 7154, Olympia, WA 98507)

GG ALLIN - "Rock 'n' Roll Terrorist" 2xLP

......yawn.....a Munster records two-record set of bad sound quality and just pure boredom.....so many GG records now....and there'll be more.....tons, heaps..... bootlegs, tributes, best-of's......there's gonna be alot of GG for along time....this is a Spanish import which means lots-o-money.....save yer dough kids....there's better GG out there than this.....have-a-care, there's alot of shit to sift through.....but this......uuuuggggggg !!! (SW)
(Munster, PO Box 18107, 28080 Madrid, SPAIN, munster-records.com)

GODS REFLEX - "Scenes From a Motel Seduction" CD

I think we've worn out the term "emo". It's been in *Spin*. It's of no use to us anymore. Here's a new term I'd like to try to start using: melo. Yes, this band is definitely "melo". They're "melo-core". In fact, hidden under some really nice catchy post-punk is a book of MELODRAMATIC poetry. The music is sweet (like CHRISTIE FRONT DRIVE or later SUPERCHUNK) and the lyrics are earnest. But, man, it's like reading *The Bell Jar* or something. (LH)
(Johanns Face, PO Box 479164, Chicago, IL 60647)

GODZILLA & LE TRE BABINE COI BAFFI - "Al Bar Dei Leoni" CD

Here goes my most un-PC review ever:

Just because JON VON lives in France and plays in a band with French guys doesn't mean they sound like JACQUES BREL doing RAMONES covers, right? Well, these guys sound like gondola jockeys by day, with punk bugs up their asses by night (it's possible, I guess). Like you have to be there... Of course hundreds of my fave bands most definitely aren't Yanks, but ay yi yi yi, I don't really want to imagine eating pollo fra diavlo, and sipping chianti when I'm listening to them, unless I'm actually there soaking up the cultural experience. (RY)
(Valium, Via Nomentana 113, 00161 Roma, ITALY)

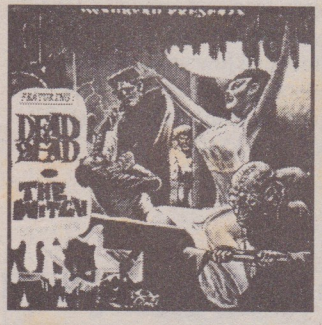
MUSIC REVIEWS

GODDAMN GENTLEMEN - "Chariots of Fire Spitting Cobras" CD

Quirky band name, even odder title. The music doesn't lend itself itself too easily too confusion, though, being a punked-up and drunked-out amalgam of garage punk and wigged-out R 'n' B. Tap yer toes and snap your fingers to the rhythm of another man's desperation.... Fast and wild, real neat. Crazy harmonica/harp on "Make Me Your Man". This is really quite pleasing stuff. These boys are playing in the same sandbox as youngsters the REATARDS and oldsters '68 COMEBACK, and I do believe they'll only ripen with time. (JH)
(Last Chance, PO Box 42396, Portland, OR 97242-0396)

GOLDEN GUINEAS - "Shit or Bust!" EP

Rock and roll. Straight forward, few frills. First song "Turn It Up" comes from the TEENGENERATE school, though TEENGENERATE would have made it shorter minus the solo. Side 2 has a slower song and a SUPERCHARGER cover. Not much to say about this. It has been done so many times by more interesting bands. (CK)
(Estrus, PO Box 2125, Bellingham, WA 98227, bronxcheer@jims.gispnet.com)



GRISLY GHOSTS OF GUY - "Deadhead/The Witch"

"Horror" punk featuring the EXPLOITED's drummer and members of the GIN GOBLINS. "Deadhead" is a kick ass full throttle DWARVES-like tune. The flip side is a spirited version of the SONICS' "The Witch". If marketed well, this could be huge, but it's limited to 500 copies, so pick it up. (HM)
($4: Deadhead Comics, 27 Candlemaker Row, Edinburgh ENGLAND www.monstersquad/grislyghost.com)

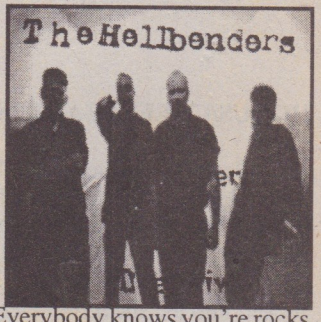
EL GUAPO STUNT TEAM - LP

The first few songs on this record had me checking repeatedly to see if I was playing it on the correct speed. Then I wondered why someone would record vocals after having all his teeth pulled, but I realized he was probably singing through that black mask he has on under that Evel Knievel helmet. So this is mid-tempo garagey music with very muffled, ranting drunk guy vocals. (DP)
(Sounds of Subterrania!, PO Box 103662, 34036 Kassel, GERMANY, gregor.samsa@gmx.de)

HATES - "Media Cretins" EP

This is the HATES from the early '80s, and they've kept that early '80s sound. Speedy tunes with roving bass lines and well placed hooks. The a-typical tune, "Dole Bludger", reminds me of old mid-tempo DICKS. A tight, well crafted 4-song EP. Do yourself a favor and check this out. (HM)
(Faceless)

THE HELLBENDERS - "Hangovers in Overdrive" EP



Catchy and melodic devil core that is as much rock 'n' roll as it is punk rock, which is not a bad thing at all. Not the greatest in the world, but it'll do. Could use a little less lead guitar and maybe make the vocals a little less muddy. Also, I used to be a big fan of showing tits and pussies on pic sleeves, but I'm starting to get a little bored with it. Everybody knows you're rocks stars and that you love to get laid and that you're heterosexual. Could somebody out there please start another trend? Thanks. (KK)
(Gumshoe, 5500 Prytania St., PMB 133, New Orleans, LA 70115)

HELLNATION - "Cheerleaders for Imperialism" CD

If you are a fan of hardcore, I'm sure HELLNATION has already thrashed their way into your heart with their speed and clever intensity. Many of these songs are familiar and have already given us fans hours of enjoyment, but it seems they were rerecorded with Chris Dodge on bass before they toured Europe (I'm not sure if any of this is true, but it sounds plausible). Even though I can't really tell the recordings apart, you cannot lose when it comes to HELLNATION. (TJ)
(Slap A Ham, PO Box 420843, San Francisco, CA 94142-0843)

HENCHMEN - "Death Machine/ Bitch Goddess"

Boot of this great pounding repeato-riff Stoogoid classic punk single from the "day" before yer "day". Both sides are obsessive male angst taken to the nth degree of self-torture and are sure to brighten your life! Try HENCHMEN today! (RW)
(Bootleg, no address)

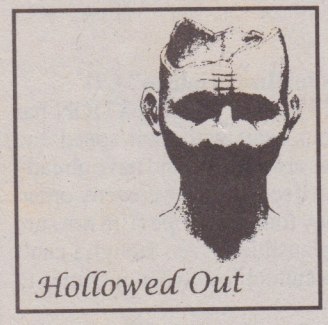
MUSIC REVIEWS

THE HISSYFITS - "Wish You Were Here..."EP

Of the three tunes from this all-girl trio, "Stardust" comes closest to being a femme JESUS AND MARYCHAIN-lite—simple, streamlined, sorta catchy. Another tune ("California") has the same wispy feel, with multi-part vocal harmonies, and it's rounded out by a disappointing fast/slow number. Just about average. Nifty red swirled vinyl. (SS)
(Sounds of Subterranea, P O Box 103662, 30462 Kassel, GERMANY)

HOCUS/CHEERLEADERS OF THE APOCALYPSE - split EP

Brutal to say the least.....both bands are German hardcore (or should I say death metal?) that has become what Germany is known for. On the verge of black metal, both bands have tuned-down guitars, speedy drumming, and two vocalists screaming their brains out. Not exactly my favorite style, but I can't help from getting sucked into the sheer brutality of releases like this. (MW)
(Scorched Earth Policy, Augartenstrasse 15, 68165 Mannheim, GERMANY)



HOLLOWED OUT - "Cleareyes" EP

Muddy, poorly recorded grindcore. The cymbals are too high in the mix and the guy with the high voice just doesn't have a high enough voice, although the growler has a decent growl. Most of the seven songs have potential, but it just isn't lived up to. (PA)
(Magister Ludi, PO Box 470112, Tulsa, OK 74147)

IMBALANCE – "Imbalance" CD

Six tracks of rocking "new" hardcore, that sounds (to me anyway) a little like Rollins-era BLACK FLAG at times, and CHRIST ON A CRUTCH at others. Mosh-pit friendly during the faster songs, though definitely not knucklehead music, these guys seem pretty smart. It's nice to hear this kind of music with a northern English accent, it makes it sound original in itself. The best track is the last one, where the singer quietly rants against celebrity worship over a dark, mean rhythm. Recommended. (AD)
(Hermit, PO Box 309, Leeds, LS 2 7AH, U.K. e-mail: getlovely@hotmail.com)

IMPOSSIBLES - "Return" CD

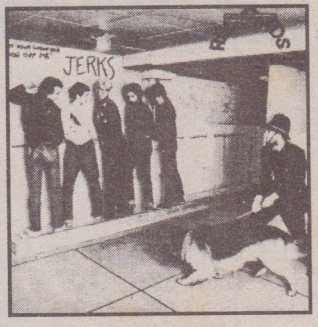
Is this their second record? It seems like it's been a long time since their debut. A much more confident record and, in this case, confidence is good. More catchy pop (at this point I must redundantly mention WEEZER) but this time with more "in your face" production values (as they say in the business). Weird blue record cover that almost looks like RADIOHEAD or something. The band portraits are so blue they look like corpses. It's kinda creepy. (LH)
(Fueled By Ramen, PO Box 12563, Gainesville, FL 32604)

IN CONTROL - "The Nard Curse" EP

Ok, hardcore question number one. Who are these guys named after? Who do they borrow hints from? C'mon STALAG 13! Great hardcore that mixes mid-80s nardcore ala ILL REPUTE/STALAG 13, with some metallic parts of modern youth crew. For modern references, see NO REPLY. Get it or go home. (MW)
(Camel Clutch, 333 Sunset Dr., Oxnard, CA 93035)

JENNY PICCOLO/SU19B - split EP

JENNY PICCOLO broke up forever ago, and from the grave come six more songs from this South Bay power violence band. Styled hair or not, if your guitars sound THAT mean, and you play THAT fast, and your vocalist sounds like his face just keeps on getting ripped off, then I like you. An appropriate epilogue. Japan's SU19B deliver the goods as well...heavy as shit, and so slow it hurts. Imagine if CORRUPTED threw in a few grind riffs to spice things up. And you never see them coming either, that's the best part. Nice CROSSED OUT cover for good measure too. (WN)
(Deep Six, PO Box 6911, Burbank, CA 91510)



JERKS - "Get Your Woofing Dog Off Me"/"Hold My Hand" 45

This reissue of THE JERKS first record from Leeds, England in 1977 is a welcome arrival for fans of early British power punk/pop. This is a must have for all you "Killed By Death" types that can't afford the original. The first cut has snotty singing for the first thirty seconds and then deteriorates into a novelty song. The "B" side of this disc, "Hold My Hand" is pop-punk "light" for THE BOYS fans and their ilk. This record is quite forgettable. (BR)
(no address)

MUSIC REVIEWS

JIGOKU GURUMA - "Karate Baka Ichidai" CD

Fitting that a band member is licking a knife on the back cover—this struck me has hardcore I'd call "tough". It's gruff, hoarse vocals laid over slower, crunch hardcore. Nothing blinding by speed comparisons, but there's energy and aggression obvious throughout. Produced by someone (from?) with "GARLIC BOYS" written after their name—production is really fundamental with the slower NYC styled stuff—if it doesn't sound huge, it really falls short. This sounds impressive. Not a lot of info ... might be a newer band—checked the web and couldn't get much background. (TM)
(Howling Bull America, PO Box 40129, San Francisco, CA 94140-0129)

THE JOCKS/THE FLESHIES - "Playdough" split EP

I've seen the JOCKS as a trio. They appear here as a quintet, and their production has a good live and grisly sound. These youngsters have a lot of originality that oughtta get them attention. the FLESHIES have a loose, loud, "live" rock sound. One tune is fast, rock, hard, loud and noisy, the second tune has a head bangin' groove with that same great production. Recommended. (HM)
($3: Smath, 3649 Clement St, SF, CA 94121 thejocks15@hotmail.com)

JOE & THE CHICKEN HEADS - "Keep On Cluckin" CD

These CHICKEN HEADS are like a fucked-up cousin of GREEN JELLO. With their chicken masks and fucked-up sense of humor, JOE and crew go from punk to ska to metal to reggae. Sometimes they sound an awful lot like the VOODOO GLOW SKULLS. Good versions of "Institutionalized", MAIDEN'S "Run To the Hills" and RANCID'S "Salvation". With all their goofy costumes and antics, it seems like they'd be pretty entertaining live. (HM)
(Cluckin, PO Box 1241, Orange, CA 92856, www.cluckin.com)

JOSH FREESE - "The Notorious One Man Orgy" CD

It's funny how records that go way out of their way to seem whacky always demand the most ambivalence. I mean, I just can't get with this record. It's not the music. Some of it's really good. Loud processed catchy punk that's got less to do with US pop punk and more to do with CARTER THE UNSTOPPABLE SEX MACHINE or one of those bands. But it's just so dumb in an adolescent sort of way. I just can't ignore it. I'd probably love this record if it came in a black sleeve with no lyrics. (LH)
(Kung Fu, PO Box 3061, Seal Beach, CA 90740)

THE KRAYS - "A Battle for the Truth" CD

Maybe my recent sobriety has turned me insane, 'cause after hearing this disc two times through, the only thing that comes to mind is PENNYWISE. No, it's listen number three and I'm not insane. It's there. Take PENNYWISE, strip down the production, guitar sound and add a simpler structure and there you go. (NF)
(Temperance)

KRIGSHOT - "...Och Hotet Kvarstar" EP

Eight more blazing Swedish hardcore thrash classics. As always KRIGSHOT drills in the message "the world system is fucked" with their chaotic, powerful drumming as they fill your head with the sweet sound of guitar distortion. (TJ)
(Sound Pollution, P.O. Box 17742, Covington, KY 41017)

KRONSTADT UPRISING – "Insurrection" CD

Kronstadt is a Russian port where in 1921 anarchists in the Russian navy held a rebellion against the Bolsheviks and were brutally put down. KRONSTADT UPRISING were an old English anarcho-punk band who released an EP in 1981 (on FLUX OF PINK INDIANS' Spiderleg label, which later became One Little Indian, responsible for summoning the horror that is BJORK into this world), and had a track on *Bullshit Detector Two*. Then they broke up. Then they got back together again, released another EP, and finally decided to call it quits around '85 or thereabouts. This disc has all their collected releases and demos etc. I was surprised how snotty and bilious that first EP was, I mean it sounds like the RANDUMBS, no shit! After 1982 their music (and fashion sense it has to be said) went downhill, not terribly bad - just not as good as their earlier stuff. They never released an album, just this collection fifteen years after the fact. This is of interest only as a historical document to anyone who liked all the stuff on the Crass, Spiderleg, Bluurg, Mortarhate, Xntrix, All The Madmen etc. record labels. I cannot believe that there is an official KRONSTADT UPRISING website... (AD)
(Overground, PO Box 1NW,Newcastle Upon Tyne, NE 99 1NW, UK, www.kronstadt-uprising.co.uk)

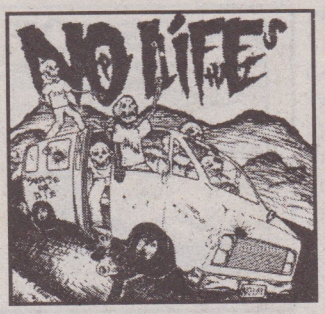
LEFT ALONE - "My Mistake" CD

This band is described as a punk/ska band. Is that different from a punk-ska band? Maybe punk-ska means they combine qualities of these two styles into their songs, and punk/ska means they play some punk songs and some ska songs. That describes this band to a T. (DP)
(One Shot, 8339 S. Alburtis Avenue, Whittier, CA 90606)

LES METEORES - "Creme Glacee" CD

A reverbed out Canadian garage-punk band. I can't tell if the singer is a girl or a boy. I'm assuming boy, since he's got that very whinny, annoying, lazy style and I mean that in best possible tribute to Michael Hudson way. LES METEORES singer Pat just sounds a bit happier, even when he sounds like he's in pain. The songs are fun and sung half in French, half in English. (CK)
(Lucky 7, patmeteor77@hotmail.com)

MUSIC REVIEWS



LIFE'S HALT/NO REPLY - split EP

I'm the luckiest reviewer this month.....easy. Every four years or so a band comes along and reconfirms why I love hardcore, and LIFE'S HALT is that band. Energetic, positive, fast, catchy....what can I say. Mix the energy of old youth crew with the speed and intelligence of the modern scene, comprised of dedicated and sincere members, and you have LIFES HALT. Seeing them live is like a celebration of everything hardcore entails. On the flip is NO REPLY who flat out devastate just as hard. Fast, energetic....inspirational. NO REPLY's tracks could have been the lost songs of the Nardcore compilation from the mid-80s. These two bands saved West Coast hardcore. I am truly jealous of..... (MW)
(Indecision, PO Box 5781, Huntington Beach, CA 92615)

LIFETIME - "Seven Inches" CD

The CD contains the first two seven inches plus their EMBRACE cover from the *Land of Greed World of Need* comp. Melodic hardcore that finds itself somewhere in between the GORILLA BISCUITS and some of those Fat Records bands. If you are familiar with the band, these songs are similar to their last couple of records yet not nearly as polished, poppy or catchy. Meaning that I guess it's a good thing if you are a fan of the band. (PA)
(Black Cat, 67 Mommouth, Red Bank, NJ 07701)

LIGHTNING BEAT-MAN - "Fuck You" EP

What can you say about LIGHTNING BEAT-MAN? The guy's a genius, but he has retired. He injured himself on tour doing some wrestling and since LIGHTNING BEAT-MAN and wrestling go together like boys and girls, he had to hang up his mask. This is a collection of songs recorded from 1986-1998. A one man garage band, singing twisted songs of love. The title track speaks for itself, but don't forget "My Heart's Like a Broken Bone", "LBM In Your Mouth" and "Let Me Fuck You In the Butt". A career-spanning, final tribute to a truly great musician. Not only that, but the packaging is amazing. A pop-up book style gatefold single. Wow. Great music and LIGHTNING BEAT-MAN pops out. Keep your eye out for the REVEREND BEAT-MAN, the one man gospel band. I saw him last weekend. Truly amazing. (CK)
(Sounds Of Subterrania, gregor.samsa@gmx.de)

LOOK AHEAD - "Nessun Rimpianto" EP

Italian punk rock all sung in Italian. Fast shit with a lot of "woah, woah.."(s) and strident, declarative singing. All in that Euro poppy hardcore style. Don't really know what they're singing about. Rocks okay. Ex-LAGOONA SURFERS. (JY)
(Ebola, V.M.D'Agrate, n.27 20139-Milano-Italy, claudiego@iol.ik)

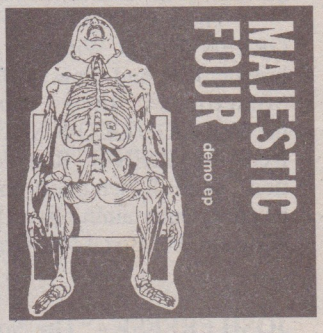
LOOSE - "Kiss Your Ass Goodbye!" LP

I'm starting to feel sorry for myself... One crap record after another this month. This is one horribly produced piece of poo, shittier sound is hard to find. Trying merely to be the Italian MC5 and nothing more, I feel much boredom and distaste. What? No, you're not the STOOGES either. It's over. (RY)
(Sham Foundation, Associazione Culturale "Platone", Vicolo oscuro, 9 - 02100 Reiti, ITALY)

THE MACGILLICUDDYS - "Fargo Strut" EP

From New Orleans, some metallic rock. One, two, three, four with a bit of wanking guitar. The thing that gets me is that the singer sounds pretty cool. A disaffected, bored, punk rock spoken singing. A bit of a CRIME and SUICIDE COMMANDOS style. How did that happen? (CK)
(Now Or Never, 1615 Sixth St NE #2, Minneapolis, MN 54413)

MAJESTIC FOUR - "Demo" EP



Fucking LIP CREAM vocal style is unleashed just moments after the needle hits this EP. The wrecked throat and sloppily annunciated vocals have to swim through the mess made by the blown-to-hell guitar and bass amps, all of which just barely stays alongside the drumming. Fast, yes, but with a control and eye to choruses that makes for hardcore that fully sticks with me. (TH)
(625 Productions, PO Box 423413, San Francisco, CA 94142-3413)

MAJORITY RULE/TURBINE - split EP

Former clock in with hardcore tunes of a intermediate pace - it's not slow by any stretch, but there's nothing going on that you can't keep up with either. It's basic stuff, but employs a formula that has been successful for thousands - basic, aggressive and heartfelt. Flip is quicker, but utilizes a more 'pop' approach in their songwriting. There's an obvious structure, and all of the pieces fit together well. The superior songwriting from TURBINE really caught the ear - it's fast, upbeat and catchy. Both bands cover 'political' topics in a manner that is subtle while engaging. Well done. (TM)
($3: Submit, 13305 Clifton Road, Silver Spring, MD 20904)

MUSIC REVIEWS

MAJORITY RULE - "I Need More" EP

Screamo as it was meant to be played. Tons of time changes (this might get a little slow and introspective, but I'm a wimp and I eat this shit up) experimental bits to keep you guessing and a singer who's just ruining his voice for you listening pleasure. This is really fucking good. Point of departure: Encyclopedia Of American Traitors. Awesome. Buy. (ST)
(Submit, 13305 Clifton RD, Silver Spring, MD 20904 majorityrule@hotmail.com)

MANCHURIAN CANDIDATES - "Between Reality and Shadow" LP

With several smoking EPs behind them, this was the next logical move for MANCHURIAN CANDIDATES, to take their raw, classic hardcore sound to the LP format. I think it was just a little too soon. At times explosive with anger, and at others brooding and menacing, some of this record is really fucking good. But most of the songs just don't seem to really take off. Would have made an awesome EP, but falls short here. (ST)
(TFC, PO Box 150877, Austin, TX 78705, tfc-records.com)

MASS MURDERERS/TAGADA JONES - split 10"

Both the MASS MURDERERS and TAGADA JONES pull it all together for a fierce combination of angry, thick-necked, beer-swilling punk rock, with just a touch of metal thrown in for good measure. It was awesome to see the combination of mohicans, dreadlocks, skins and longhairs throughout the band photos. Each band does a cover song, with MASS MURDERERS doing a TROTSKIDS song and TAGADA JONES covering a FLITOX song. Got to show off that French heritage, eh? Oh yeah, and the whole thing comes on a kick-ass-looking picture disc. (RC)
(Mass Productions, BP 287, 35005 Rennes Cedex, FRANCE)

MASTER MECHANIC - "Kick/ Sneeze"

This Pittsburgh bands comes off as a weird mix of the NEW BOMB TURKS and the GITS. Oh course, seeing how those two bands had roots in the Ohio area, maybe there is a connection. Either way, what you get here are two fast punk numbers with some well sung female vocals. The songs go by quick, leaving me wanting more. That is way better than the reverse. (JF)
(Master Mechanic, PO Box 4247, Pittsburgh, PA 15203)

THE MEASLES - "Itch/View From Here"

....jeezusss....this sucks....well, side one sucks twat already..... '60s influenced, key board..... loud.....vocals lost in mix.....god this shit sucks..... side 2 is a GORIES cover.....god-awful....this record is an insult..... straight up..... any fool would agree with me..... not one single ounce of listening pleasure..... it should have been pressed in shit instead of vinyl..... (SW)
(What Else, PO Box 1211 Columbus, In 47202, www.whatelserecords.com/.shit)

MELT BANANA/GOD IS MY CO-PILOT - split EP

I've heard of this....but thought I would never see it in my life. MELT BANANA's first track combines their zani-quirkiness with some actual DJ scratching for an interesting listen. This band never fails to entertain....without losing their speed. Two tracks from them, the first easily out-doing the second. By never being a fan of GOD IS MY CO-PILOT, I have no frame of reference to place this release in. The first track is a little too electronic for my tastes, while the second track picks up the pace with some fucked-up guitar chords. (MW)
(Pandemonium c/o Philippe Petit, B.P 64, 13192 Marseille Cedex 20, FRANCE)

MENSEN/THE MEAT JOY - split EP

MENSEN is totally the AVENGERS meets the RUNAWAYS, and I copied that right outta the liner notes. Goddammit, it's so true! The singer is unbelievable, she starts out low and tough like Joan and ends up higher, more anxious like Penelope. Emerging from Norway, these babes are damn sassy! The MEAT JOY hail from Washington DC, and are a bit more ethereal and sexy sounding, and have a big X influence. Slower, more mature, not as cool in my book. Rarely does a band inspire that chick-power feeling in me, but MENSEN really makes me proud to be a gal. (RY)
(Fandango, 3403 Mt. Pleasant St. NW, Washington DC 20010)

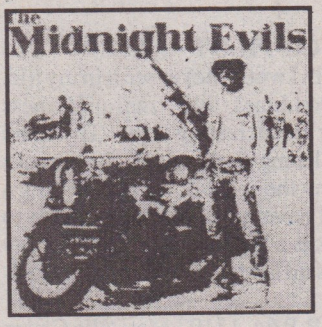
THE METROS - "I Gotta Go/ Lookin' for Danger"

I like the original on this single. It's very catchy and simple poppy punk, reminiscent of the STATICS and better than most of the songs on their LP. The cover is OK, but doesn't really do it for me. I've heard better versions. (CK)
(Dirtnap, PO Box 21249, Seattle, WA 98111)

MUSIC REVIEWS

THEE MICHELLE GUN ELEPHANT - "Plasma Dive" 10"

Interesting format for a record with only four songs - mystery of that cleared up for me after tossing a needle on it - there's no way this would have fit on anything shorter! While it seemed to begin with some drive, it became obvious after some time that the songs didn't really, well, go anywhere. I'm certainly not the person to review anything with 4+ minute songs - you've lost me halfway there. The shorter stuff was great - energetic, distorted instrumentals several hundred generations removed from surf, yet not so far I didn't think of surf tunes regardless. When they're off the decaf... awesome. When they're uncertain where to go and how to get there.... draining. A keeper in the end, as the shorter songs are a total blast. (TM)
(Damaged Goods, PO Box 671, London, E17 6NF, ENGLAND)



MIDNIGHT EVILS - "Ain't Got Time for Love" EP

This record is not leaving my turntable until the needle has worn through to the felt. This is fast and raw, and I am willing to bet that the singer will have throat polyps by age 30. This record will be on top ten lists. (DP)
(Dart, PO Box 1843, Fargo, ND 58017, www.yahtzeen.com/dart)

MINOR DISTURBANCE – "Bullet for You" CD

This super pissed-off fast punk has a nice old school feel to it. The singer has a great punk voice—snotty and yappy, that matches the music perfectly. Great CIRCLE JERKS cover. I really like this, though instead of a CD the seven songs would have fitted nicely onto vinyl, and would have made it a contender for EP of the year. (AD)
(Run & Hide, PO Box 35094, Philadelphia, PA 19128)

MOLOKO PLUS - "Running on Empty" CD

Pretty generic pop punk somewhere in between the DESCENDENTS and SCREECHING WEASEL. Three or four-chord mid-to-up tempo songs with slightly raspy vocals. The guitars use a lot of octaves and an occasional cheesy one string lead part made famous by one of the previously mentioned bands. The drumming is pretty solid except for the fact that he plays his hi-hats all the way open, lending to an unnecessary clanging sound. (PA)
(206 W. Grand Carterville, IL 62918, moloko@plus.com)

MOLOTOV COCKTAIL "United Colors of Poverty and Shame" LP

This is another band that I could give two shits about. But that's just me, they're just not my cup o' tea. I really like the chainsaw guitar sound, but that's about it. I could see plenty of LIMP BIZKIT fans "moshing" with their brothers to this band. "Fratcore", if you will. (NF)
(CBGB, 315 Bowery, New York, NY. 10003)

MUGGS - "Now Laugh You Bastard" CD

I don't like this. This CD ruined my hopes that Italy only produced RAMONES-core bands. *sigh!* I guess it also produces skate rock too... This is equal parts BLINK, LIMP and LAGWAGON. Poppy and fast...but not the RAMONES. (BM)
(Belfagor, Via A. da Calepio 10, 24125 Bergamo, ITALY)

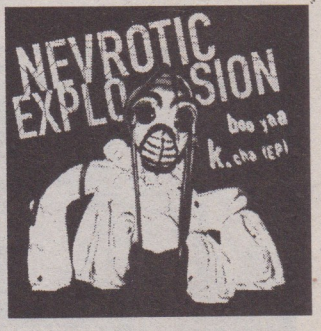
MUTANTS - "Boss Man/Back Yard Boys"

No, not the SF band. These guys were from France and this is a exact note-perfect bootleg recreation of a somewhat unessential record from way back when. Apparently, this is part of a string of releases that someone in Europe has put out and includes perfect reproductions of the rare 45s. "Boss Man" is a mid-tempo tune with a slight hardrock/pubrock feel. "Back Yard Boys" is yet another song with a variation of that BO DIDDLEY beat but not used to any great effect. Sort of a bad recording to reissue, not recommended, though great job on the packaging. (JY)
(no address)

NAKATOMI PLAZA - "By Chester Copperpot" CD

There seems to be a thin line these days between indie rock i.e. SUPERCHUNK and poppy emo i.e. HOT WATER MUSIC. This band seems to be walking right on the line. Catchy, mid tempo pop songs, fourteen in all, that get just hard enough at times to make it into the *Maximum* punk classification. They play the wimpy stuff much better than their fast songs, with clean vocals, a jangly guitar and limited use of a drum machine. On the whole it's probably a better indie rock record than a punk record, but not in a bad way. (PA)
(BD, PO Box 860, New York, NY 10268-0860, bd@records.com)

NEVROTIC EXPLOSION - "Boo Yaa K.Cha" EP



This starts off with a catchy, youthful song, then goes to a fucking ska song and then the ska song tries to get back on track, but once you start the skank, you can't take it back. But low and behold on the flip side they try out street punk and pop. I understand liking many different styles of music, but these styles shouldn't be fused together to create one big pile of shit. (TJ)
(Mass Productions, BP 287, 35005 Rennes, Cedex, FRANCE)

MUSIC REVIEWS

NEW BOMB TURKS - "The Big Combo" LP

Collection of demos, live tracks and covers by a band whose entire discography would take up a whole shelf in a record collection. Definitely a must for NBT fans. (DP)
(Drop Kick, PO Box 192, East Melbourne, Victoria 3002, AUSTRALIA)

NEWS - "Dirty Lies"

Brings back memories of fresh '77-style punk—and there's a nice dose of it in the title track, a rambunctious punker with the lead vocalist doing an immortal impression of a BBC news flash in the middle of the song. Simple vocal harmonies, basic production, snide as hell lyrics...it's the real thing. Check it out. (SS)
(no address)

NICE LIFE - "Up High" CD

This Japanese 3-piece play an elemental sort of punk that is both effectively direct, and catchy as well. The guitars play simple, chunky riffs, while the vocals coast melodically over the top. They sing in English, but their grasp on it is slight, albeit enduring. Personally, I'd rather hear these songs sung in Japanese. They are energetic and tuneful, although it loses some of it's sheen by the end. (BG)
(no address)

NO NAME NATION/BLLA-BLLA-BLLA - split EP

Quite a surprise on this one. NO NAME NATION's tracks on this one are flat-out great straight-on punk, a real find, recorded sometime in 1988. The flip side band has one song polluted by a reggae beginning, but it recovers with a fury of feedback and coarse shouting of the best kind, three great tracks for them. I can figure out that BLLA-BLLA-BLLA are Albanian, but the other... This is on the French label that's put out records for bands from places like Malaysia, Armenia and Cuba. (RW)
($6: Darbouka c/o Fred Brahim, 17 rue de la Foret, 67340 Menchhoffen, FRANCE)

100 DEMONS - "In the Eyes of the Lord" CD

This is super fucking metal. Everything from the double-bass, full sleeved tattoos, to the photo-shop graphics of cemeteries. But damn, the first song is good (the production makes this stand out). I always teeter back and forth, from loving metal-driven hardcore, to absolutely hating it. If East Coast metallic tough-guy hardcore is your thang, get this. (MW)
(Good Life, PO Box 114, 8500 Kortrijk, BELGIUM)

ODD NUMBERS – "About Time" CD

This is the long over due release of early ODD NUMBERS recordings which had only been around on cassette. Great mod stuff that rips off the JAM left and right. But since the JAM is one of my favorite bands of all time, I just eat this up. From 1990 with Rickenbachers in hand, this is the early years testament of one of the '90s best mod bands. (RL)
(Coldfront, PO Box 8345, Berkeley, CA 94707)

OLD MAN HOMO - "Crank Lab" EP

The long awaited sophomore release from this Sacramento troupe. I actually didn't know these blokes were still kickin'. Live, gritty production adds to the energy, noise, screeching female vocal assault. OLD MAN HOMO came up a pretty decent nine-song EP. (HM)
(Disgruntled, 827 Somonauk St, Sycamore, IL 60178)

ON THE OUTSIDE - "Force-Fed Reality" CD

Upbeat and energetic hardcore that went through all the motions, but just didn't grab my attention. When it was quick (most of the time), it was certainly moving along—some stuff, like the double bass drum added a certain flavor that caught the ear. I think this would be a great CD if it was a band you knew/saw often—many of the choruses would make great singalongs, yet there were weird, almost awkward breaks (see "Follow Yer Leader") that ruined the drive for me. (TM)
(On the Outside, 971 Perry Highway Apt 3, Pittsburgh, PA 15237)

THE ONYAS - "Heterospective" LP

When I saw that I had been assigned this LP to review, I thought, "Hey, isn't that that Australian band that is obsessed with beer and guts?" Then I saw the title—*Heterospective*. Have they really put enough stuff out to need a retro LP? Well, not really. A bunch of singles. The big question is whether the singles were good enough to warrant a compilation LP. Not really. Self-described "Aussie Thug Punk" that in my opinion is mediocre. While they do have their moments, overall the quality is just not that great. By the way, there it is on the cover, yet another naked gut. (KK)
(Dropkick, PO Box 192, E. Melbourne Vic 3002, AUSTRALIA)

THE ONYAS - "Heterospective" LP

This shit is ass kicking, beer swilling Aussie pub rock at its finest!!! The ONYAS give you rock and roll created *by* bad people *for* bad people. If you have even one wild hair on your ass, go see the ONYAS in your town. It doesn't get more fun than this! (BR)
(Dropkick, PO Box 192, E. Melbourne Vic 3002, AUSTRALIA)

OVAL/TILTWHEEL - split EP

TILTWHEEL do two songs, the first in the vein of early JAWBREAKER except that the vocals almost sound like the STONE TEMPLE PILOTS. The second song is actually a rather good, yet humorous cover of that horrible new CHER song. OVAL play two song of aggressive pop punk muck like the URCHIN yet not as catchy and the vocals are almost too aggressive and up front in the mix. (PA)
(Snuffy Smile, 4-1-16-201, Daita, Setagaya-ku, Tokyo 155-0033, JAPAN)

MUSIC REVIEWS

OVER IT – "The Ready Years" CD

A good full length release from this pop punk band. I liked their last CDEP and this keeps it going with it's BLINK 182 meets LAG WAGON sound. Although not the most original sound, this is still solid, catchy stuff for you pop punkers. (RL)
(Negative Progression, PO Box 15507, Boston, MA 02215)

PANIC - "A Monkey Smoking a Fag" CDEP

Hey, more PANIC from England. Nice UK pop punk that stacks up with anything the QUEERS have done. I don't understand why bands over there don't get more respect. I mean, the UK loves its pop punk as long as it's from another country. PANIC should really be a lot bigger than they are. (LH)
(Your Illegal Recording Company, PO Box 208, Nottingham, NG7 6EN, UK, Ratseyes@netscape.net)

THE PANIC BUTTONS/THE 3DS - split 7"

Aside from the vocals being mixed really low and undecipherable, the PANIC BUTTONS offer RIP OFFS style trash'n'roll that makes me wanna fuck...fuck shit up that is. 3DS are good too. Tight, clean production... but it's the trash that wins here folks, it's the trash. Did I mention this comes with issue number three of a zine called Garage Lands? Well it does. And if the zine is a as good as its record...I may learn to read. (BM)
(Teen Fink, 2344 Dug Hill Rd, Bronsboro, AL 35741)

PEZZ - "Warmth & Sincerity" CD

Well, I was wondering what sort of thing BYO was pushing these days. Back 15 years or so they were rivaled only by Dischord or SST for putting out important and urgent music. While PEZZ might not live up to such history making stuff as BYO's early lineup, they do mostly rock in a mid-tempo , chunky lovesick sort of way, not unlike JAWBREAKER and SAMIAM before them. As with JAWBREAKER, they have Steve Albini producing, are named after a sickly sweet candy, and feature a singer obsessed with doomed romance, who sounds as if he downs 10 packs of cigarettes a day. It may take a couple of listens, but this'll grow on you like Spanish moss. Warning: do not listen to this while mourning a lost girlfriend, or even after a fight, it'll only amplify that sweet ache.(BG)
(BYO Records, PO Box 67A64, Los Angeles, CA 90067)

PORTER HALL –"Ten Month Soundtrack" CD

Great emo popcore stuff from Canada. I've liked everything I've heard from this label. Catchy like J CHURCH or DISCOUNT but with the spastic feel of FRACTURE at times too. Fueled by dissonant but melodic riffs, this has a good weird pop punk groove going on. Recommended. (RL)
(Endearing, PO Box 69009, Winnipeg, Manitoba, R3P 2G9, CANADA, blair@endearing.com)

THE PROFITS - "Profit Over People" CD

The downside of this CD is the way too taught drum sound. Drums need to resonate, folks! Other than that, this is another example of the "punk and angry and still having fun" scene in the greater Boston area that Rodent Popsicle has been most diligent in documenting. Female and male vocal interplay that contrast nicely while sharing snottiness and Brit influence. Straight-up punk drive that is always best witnessed at a cramped living room party, while singing along and trying not to spill any beer. (TH)
(Rodent Popsicle, PO Box 1143, Allston, MA 02134)

THE PROTEST - "From Protest to Resistance!" CD

These S.H.A.R.P. skins from the Czech Republic have their heads and hearts in the right place, but they play very mediocre (sometimes downright boring) 4 SKINS influenced oi (sung in their native tongue). There's also some ska and reggae tunes in here for good (?) measure. (NF)
(Bulldog Power, PO Box 48, 199 "21, Praha 9, CZECH REPUBLIC)

PSYCHOTIC YOUTH – "Stereoids" CD

A good power pop punk record, with occasional organ. From the same scene as the YUM YUMS and TURBONEGRO, this veteran Swedish (or is it Norwegian?) band cranks out the catchy rocking pop, with psych influences at times. Good stuff for power pop fans. (RL)
(Bomp, PO Box 7712, Burbank, CA 91510, west@wufoc.com)

PUZ - "The Hustle" EP

Surprisingly good punk rock debut. It's got certain elements of new school punk. But the production has the old feel of '77 which is more than any edition of Pro Tools can offer. Catchy songs with strong vocals and solid (but not overstated) guitar sound. (LH)
(Tocado, PO Box 3092, 3003 AB Rotterdam, NETHERLANDS)

THE RAMONES - "L.A. Explosion" 10"

Twelve songs recorded exactly one month after I was born (August 16, 1976) in Los Angeles. Like most live recordings from the sound board, the vocals are a little to high in the mix and Joey sounds like he's pretty tired. Of course it's a bit fuzzy, but there aren't any major guitar drop outs or mistakes. Included are some of their better songs like "Beat on the Brat", "Blitzkrieg Bop", Havana Affair" and "Judy is a Punk". Not too bad for a live record. (PA)
(Hit & Run, no address)

REACT - "Deus Ex Machina" CD

This is the first time I have ever heard REACT and they definitely caught my attention. Ripping powerful crustcore with male and female vocals. Their lyrics are well written, spitting venom at many of life's injustices. This CD looks to be a combination of their LP, EP, plus a few live tracks. Check them out! (RC)
(13th Floor, PO Box 1502, New Haven, CT 06511)

MUSIC REVIEWS

RECTIFY - "Fall on Evil Days" CD

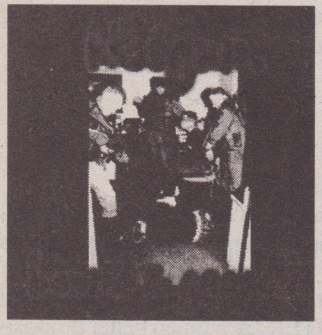
Burly hardcore with low-low guitar tuning (but with energy) and thick neck bass rumble. The songs tend to mix up choruses with later '80s hardcore breakdowns (though there are some metal-core tweaks) and verses exhibit a SHEER TERROR nastiness at a quickened pace. Pissed and frustrated political lyrics resonate particularly well on this fella's worn out vocal chords. English band, Polish label; network of friends hardcore! (TH)
(Pop Noise, PO Box 9008, 90-964, Lodz 9 POLAND)

REDLIGHTSFLASH - "Stop When..." CD

Well thought-out political lyrics (a nice change) sung (in key at least) to music that positively screams for a PROPAGANDHI comparison. These guys play pretty by-the-books stuff, but they do it well, and at least they aren't singing about girls (there is one song about tour though). If you enjoy melodic punk stuff, this is head and shoulders above almost everything else you will hear. (WN)
(Remedy Records, PO Box 238, 1101 Vienna, AUSTRIA, redlightsflash@hotmail.com)

REMAINS OF THE DAY - "Ad Hominen Abusive" EP

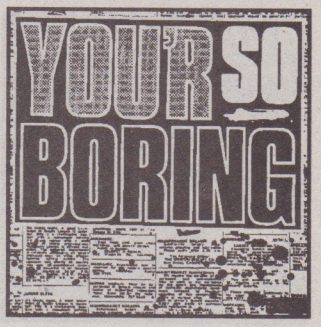
This record is dark. It looks dark, and sounds even gloomier. And then comes the rock that throws you down in your seat (or rips you out of it, whichever applies.) It's just technical enough to keep from being run of the mill, and this record drips with passion. Brooding ferocious hardcore from Portland that blows the "Portland Sound" out of the water. I bet they tear your throat out live...and I'm waiting for a full length. (WN)
($3: 815 NE Emerson St., Portland, OR 97211, hermanmc@hotmail.com)



RIOT GUN - "Bound and Gagged" EP

RIOT GUN come out of the gate with nostrils flared and hooves pounding! This rock n' roll band breaths some fresh poison into THE DEAD BOYS punk classic "Sonic Reducer". The danger of doing a hard-ass version of one of the best punk songs ever written as the first song on your EP is that it's a measuring stick for the original material that follows. "Reclaimed" and "Doin' My Time" are adequate, but the band doesn't really catch fire again until we hit "Built To Last", which has an ANTISEEN fervor to it. The last track "Good Band Down" is the most rocking original tune on this six song EP. The guitar playing is a ham-fisted sonic assault with electric-charged leads and lots of harmonies. This record indicates that RIOT GUN would be a scorching bar band when seen live in their natual environment. Put the chicken wire up!(BR)
(Mad Skull Records, PO Box 57159 1040 BB Amsterdam, HOLLAND)

ROCKS - "You're So Boring" EP



Weird choice for a bootleg on 7" vinyl since this was re-released legit about three years ago but, "eh". This six-song (all killer) Aussie punk rock classic, is one of the five best ever from that land. 'Nuff said. (RW)
(no address)

THE RUBY DOE - "The Flame and the Fury" CD

Wow, this is some pretty intense metal-damaged punk. Think of the more strung-out and painful sounding BLACK FLAG stuff and maybe something like DEAD AND GONE. Well, these guys live in the same neighborhood, if not the same street. It sounds like some big, pissed, wounded beast; like Frankenstein's Monster when he sees the fire or gets in trouble for hanging out with that little girl. Music that rolls, tangled in the muck, howling in the night. The production is thick and big, lush even (but not as, say, cinematic, as NEUROSIS). They have a pretty clever and fanged way with words, as well. I'd definitely recommend this. (BG)
(Burnout Records)

SAFETY PINS STUBBORN DAUGHTERS - split EP

On the A-side you got Spanish punk aficionados paying homage to the LEWD with "Climate Of Fear", and the USERS with "Sick of You". The SAFETY PINS are aces. On the B is the STUBBORN DAUGHTERS singing half in English and half in Spanish. I know nada about these girls, but they ooooze with snotty, punk she-brat attitude. They remind me a bit of the NO-TALENTS girls. Fun stuff. (DL)
(Bang!)

SCIENTISTS - "Frantic Romantic/Shake (Together Tonight)

I'm not as keen on the SCIENTISTS as some other reviews at this here mag (R. Wells, for one), but this "unauthorized" reissue of their debut single still sounds pretty good to me this afternoon. Earnest, head-nodding rock 'n' roll that was probably honed in some of the Australian Outback's gnarliest roadhouses. Fun enuff stuff that brings their contemporaries RADIO BIRDMAN to my mind, not surprisingly. (JH)
(no address)

MUSIC REVIEWS

SECLUDES - "Blue" EP

I was expecting another RAMONES rip-off here given the name, but instead got so so pop punk. Kinda BLINK, Kinda BAD RELIGION, very average compared to the masses. (RL)
(Rise, 2347 Oak Hill Road, Roseburg, Oregon 97470,thesecludes@hotmail.com)

LES SÉQUELLES - "Il m'Arrive Souvent de Penser à Toi" EP

When I'm home alone (like Macauley Culkin) I'll draw all the blinds, don a beret and ascot, and reel around madly '60s French-language pop singles. Pathetic, yes, but it explains my (séquelle?) attraction to this ace EP by this highly-promising and very enjoyable Montréal band. Four tracks, and not a note out of place among them. "Au Secours, Aidez-Moi" is infectiously catchy, jangly '60s pop with deadpan vocals, and "Rollergirl" is the ace b-side SERGE GAINSBOURG tribute. JACQUES DUTRONC gone garage, maybe. Whatever it is, I dig. (JH)
(Le Pick-Up, 4838 St. Denis, Montréal, Québec, H2J 2L2 CANADA)

SEVERED HEAD OF STATE - "Dedem Das Seine" EP

Guitar driven hardcore that, as the Ebullition description says, lies somewhere between the ex-bands that SEVERED is comprised of: HIS HERO IS GONE and DETESTATION. A high impact combo of Scando-thrash with some well written bare-bones hardcore. If you missed the debut one-sided 12", don't miss this. (MW)
(Ebullition, PO Box 680, Goleta, CA 93116)

SICK OF SILENCE - "Don't Believe the Hype" EP

I do not know what to make of this. One moment we have positive hardcore, the next—slap bass pop. Weird. Schizophrenic. Reluctantly, I'm going to say I don't like this. It's too all over the map, trying to be too many things. Maybe that's just 'cause I'm a conservative asshole. (ST)
(Remedy, PO Box 238, 1101 Vienna, AUSTRIA)

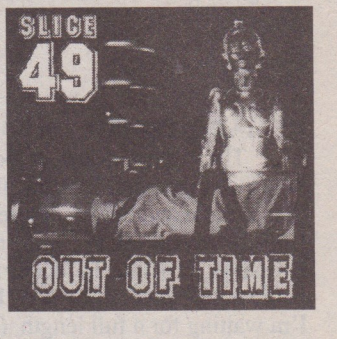
SIXSOUTH - "Playing for Pennies..Paying Our Dues" CD

Pretty straight-forward punk, leaning towards hardcore. The vocals sound a lot like a mix between FILTH and CRIMPSHRINE. The music is a bit more poppy. Fast drumming, lots of muting and octaves by the guitars. The songs change up enough to make it interesting though. (PA)
(Two AM, P.O. Box 3434, York, PA 17402, twoam@cs.com)

SLAUGHTER & THE DOGS – "Bite Back" CD

Initially released under the shortened SLAUGHTER name, this isn't a bad rock and roll record. Not nearly in the "Cranked Up Really High" vein. I remember making fun of this record for being sell-out punk stuff. With time, like those wimpy later BOYS titles, this sounds a lot better. The bonus track "I'm the One" is a keeper too. Another good reissue from Captain Oi. (RL)
(Captain Oi, PO Box 501, High Wycombe, Bucks, HP10 8QA, UK)

SLICE 49 - "Out of Time" EP



Here you got adrenaline heavy power punk outta Germany with the energy of '80s hardcore. In fact, at times it reminds me of early 7 SECONDS and a heavier YOUTH BRIGADE. (DL)
(Sounds Of Subterrania! PO Box 103662, 34036 Kassel GERMANY)

SLICK SHOES/COOTER - split CDEP

When does one band start and another end? Sorta generic pop punk type stuff. Slick "rock" music that appeals to people trying to live life through the lessons of Freddie Prinz, Jr and Jennifer Love Hewitt. Pretty forgettable. Hey SLICK SHOES, do you think *Jesus* would want the bass mixed that loud? (LH)
(Fueled By Ramen, PO Box 12563, Gainesville, FL 32604)

SLICK SHOES/COOTER - split CD

This split features 4 songs from each band. SLICK SHOES are a SoCal band that has an Epitaph swagger and a singer who is a dead ringer for Pete Cortner (the last and least singer of DAG NASTY). Bottom line: for me, the vocals are way too loud and the songs too derivative. COOTER are a much better proposition. They sound reminiscent of BIG DRILL CAR and GAMEFACE, two pre pop punk explosion bands that knew how to marry raw emotion to strong hooks with slightly hyper hard rock propulsion. There is an exuberant quality to COOTER, like they are just made to be listened to in the car or in motion (while pedaling your bike, or even just flailing around your room). (BG)
(Fueled By Ramen, PO Box 12563, Gainesville, FL 32604)

MUSIC REVIEWS

SNIX - "Archives Volume No.1 1984-1985" CD

So Vulture Rock has been getting together some old oi and repressing it. This album contains demos as well as live sounds from this French oi band which formed in 1982. The live portion includes 8 tracks from a show in Brussels, Belgium. All the songs from their popular French oi album *Coeur de Lion* are on here as well, with a sound quality that is actually better than I had anticipated from old demos. The album includes some old pictures, an interview, and a statement from one band member. I love hearing French men say "Skinhead." (SR)
(Vulture Rock, PO Box 40104, Albuquerque, NM, 87196)

THE SONIC THRILLS - "Free, Fast & Cool/Beautiful Noise"

From the deserts of Arizona come the SONIC THRILLS who fall viciously prey to that genero-band image of flamejobs and pin-up girls. Sporting greaser-do's and shades, the SONIC THRILLS do that mid-tempo punk 'n' roll thang...borrowing techs from the DEAD BOYS. The songs are okay, but it seemed like they stretched them a little longer than needed. They just don't stick with you. (DL)
(Truxton)

SPARK LIGHTS THE FRICTION – "Cocaine Honeymoon" CD

Six tracks of emo-ish rockcore. Sounds like FACE TO FACE at times, APPLESEED CAST at others. This is not bad, though this genre seems to be like the new pop-punk; there's so much of it around right now—bad long band names and nondescript graphics, minimalist artwork, slick production, tempo changes and minor chords with introspective lyrics, possibly all just to make girls think that they're cool yet sensitive. (AD)
(Hex, 201 Maple Ln, N. Syracuse, NY 13212, sparklightsthefriction@hotmail.com)

SPIDERCUNTS - "Stuck Up 'n' Mean" CD

Here's some fresh meat for all you girl band geeks. The SPIDERCUNTS explode with 14-tough and nasties fronted by aggrolicious girl vocals that bring back memories of early 7 YEAR BITCH and the GITS. With 1-2-3-4 dirgy FANG-like guitar sound these gals aren't messing around, they are playin' for drunkin' keeps. If your into booze and broads, you might wanna take a chance. (DL)
(Haunted Town, 1658 N. Milwaukee Ave. #159, Chicago, IL 60647)

SPLURGE - "Please Bring Cider Direct from the Punx..." 2xEP

Does the world really need this? This double EP actually consists of SPLURGE's two EPs which both came out in the mid to late '90s. Now, as far as I know, I haven't seen a huge demand for SPLURGE and their emo-meets-East Bay influenced pop punk, and I just don't see the point of this record. Maybe they had a hundred copies of each, because that is what this record is limited to. Baffling. (JF)
(Traffic Violation, PO box 772, East Setauket, NY 11733)

THE STAGGERS - "The Sights, the Sounds, the Fear and The Pain" CD

These dudes outta Texas formerly called The RIOT SQUAD do po-dunk rockabilly meets street punk to form a hybrid of WarpedTour rock. Viva Le Not. Need I say more? (DL)
(Haunted Town, 1658 N. Milwaukee Ave. #169, Chicago, IL 60647)

STARJETS – "God Bless the Starjets" CD

It took me forever to find this goddamn release (no pun intended)! Having supposedly come out late last year, this just wasn't around. Had to go to dreaded eBay city. But enough of my searching woes, this is fucking classic power pop punk! The UNDERTONES, the RECORDS, EDDIE & the HOT RODS, and now you know the STARJETS! This under-appreciated LP from 1980 with bonus singles tracks tacked on is a no-brainer for pop fans. (RL)
(Captain Oi, PO Box 501, High Wycombe, Bucks, HP10 8QA, UK)

THE SUICIDE COMMANDOS - "Match/Mismatch/Mark He's a Terror"

While I'm sure it will strike some collector/archivist geeks as blasphemy, I've never been a huge fan of the SUICIDE COMMANDOS. You know, I could have picked up their LP at Banana Records in the (then open air) Hillsdale Mall but it just didn't seem as urgent as any number of other potential purchases vying for my teen dollars at the more esoteric S.F./Berkeley record shops. For those aforementioned collector/archivist geeks who need it, however, here's a boot of their first 7". The pub-rockish "Match/Mismatch" was rerecorded for their LP, while "Mark He's a Terror" is a kind of nice semi-spooky pop song that goes on too long. (DD)
(P.S. Records, no address)

MUSIC REMIEWS

TELL TALE HEARTS - "Too Many Lovers/Promise"

Yep. Its been a while since any records have come out from these guys. Of course Mr. Mike Stax has been busy with the fab *Ugly Things* mag and his band the LOONS. But this hearkens back to late '80s San Diego retro and are two songs that apparently have only been released in Australia. "Too Many Lovers" is a mid-tempo R&B thing while the flip is more of a faster, blusey thing. The authenticity factor for these guys are pretty high. They do have the whole PRETTY THINGS/ROLLING STONES thing down and it shows in these two tunes. Not over the top garage here, just real subtle, soulful shit. Check it out. (JY)
(Munster, PO Box 18107 28080 Madrid SPAIN)

TEENAGE HEAD - "Picture My Face/Tearin' Me Apart"

An almost exact replica of the 1978 single from these Canadian power poppers. It seems like we have a lot of these this month. Catchy songs with a New York City glam-punk influence. (CK)
(no address)

THRICE - "Identity Crisis" CD

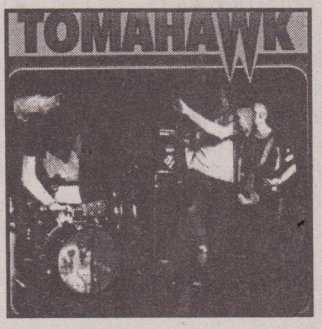
OK, this is fairly original for a SoCal band. Even though they do utilize some of the same tricks as other lame LA bands (chugging metallic riffs with poppy vocals, and some sing a longs. You get the picture), but where they depart is in the wider berth of sounds they infuse (ala well placed acoustic guitar, nice harmonies, etc.), and the sincerity of the delivery. If you like that style, but want it done with more balls and soul than usual check this out. (BG)
(Greenflag, PO Box 41031, Long Beach, CA 90853

THE THUMBS - "All Lesser Devils" CDEP

Have I mentioned lately that I hate political bands? Yeah, politics make me sleepy. While the THUMBS ponder a way to stick it to the Man and identify what's wrong with the world....I'm trying to figure out if I'll have enough money for food and records next month. Not to belittle their rebellion, it's just I can't get into the problems of a society while struggling to solve my own headaches. Musically...eh, this ain't awful, but it ain't my thing either. HOT WATER MUSIC and D4 meet the working class. (BM)
(Adeline, 5337 College Ave. #318, Oakland, CA 94618)

THE THUMBS - "All Lesser Devils" CDEP

I just started listening to these guys—per their tradition, the ragged melodic sound here doesn't snap to any handy format—it just sincerely rocks. The Baltimore area trio delivers critical, sharp lyrics in a tuneful package. They're currently on their sixth US tour—check out a show. (AC)
(Adeline)



TOMAHAWK - " Push/I Want You"

Still riding what has now become the HELLACOPTERS stoner-rock Tsunami from across the Atlantic, we now get TOMAHAWK, from Sweden, and they are worthy. I think the "Push" side especially has something cool to offer, obviously not a original sound, but a good song. I've always known I could pretty much trust 007 records. Hey, a record like this means one less LOOSE-type record in my bag. (RY)
(007, 535 E 14th St #15, N.Y., N.Y. 10009)

TOTAAL VERLEPT – "Effe Bier Hale" EP

From Rotterdam, TOTALL VERLEPT play rough, loud, punk 'n' roll with a hardcore feel and husky vocals. Two songs, (one in Dutch [I think], and one in English—one song's about how they like beer [I think], and the other's about how they like Spring. Aww...) and some sort of possible cover/theme song tacked on at the end. All on lovely clear vinyl. Dutch people are really nice y'know, you should go there sometime. (AD)
(Tocado, Postbus 3092, 3003 AB Rotterdam, NETHERLANDS. e-mail: records@tocado.com)

TURNING POINT - "1988-1991" CD

A discography of one of the most overrated bands of the late '80s/early '90s. Sure, they weren't as awful as WIDE AWAKE or as boring as BEYOND, but they are just as forgettable. Remarkably, people fucking refuse to forget them. The only other observation I took away from being forced to listen to these songs again is that this CD provides a mini-motion picture of straight-edge hardcore going from faster and rougher to pretty boy crooning and golly he's good guitar. (TH)
(Jade Tree, 2310 Kennwynn Road, Wilmington, DE 19810)

24 IDEAS - "Discografia Completa" CD

Everything that 24 IDEAS put out during their early '90s existence. This Spanish hardcore band mixed classic early '80s US (they cover NEGATIVE APPROACH) hardcore with just as crucial mid-'80s Euro-core. The vocals alternate between English and Spanish and from a guttural Dan O'Mahoney (NO FOR AN ANSWER) bark to a harsh and fast Italian hardcore rattle. For those equipped and interested, this CD includes a video. (TH)
(BCore Disc, PO Box 35221, 08080, Barcelona, SPAIN)

UK SUBS – "Crash Course Live" CD

Although this was out as part of a double title CD release six years ago or so, I'll do an updated review. This does include the bonus 12" tracks that came with the vinyl release back in the day (1981). As for the recording, this is easily my favorite UK SUBS live release. It rocks, it has anthems, and the pacing is great. For a band with a one-dimensional sound (not a putdown), this was their heyday. A rarity, a great live punk LP! (RL)
(Captain Oi, PO Box 501, High Wycombe, Bucks, HP10 8QA, UK)

MUSIC REVIEWS

UNDEAD/TIMES SQUARE - split EP

Well, this 'un takes me back a piece. One of the few fan letters I ever penned back in the mid-'80s was to the UNDEAD, the New Jersey band that starred one-time MISFITS guitarist Bobby Steele. They had a real slick 'n' speedy rock 'n' roll sound that worked like a charm on my adolescent self, at a time when other ex-MISFITS were experimenting with hokey Satanic imagery or Christian speed-metal (all too true). The common denominator between these two bands is Mr. Steele's right-on guitar playing and surly sneer, fronting four tracks recorded in front of a politely-applauding crowd. Fun stuff, and y'know, it still works for me. Leagues ahead of the reunited MISFITS stuff, not to damn it with faint praise. (JH)
(Transparent, 6759 Transparent Dr., Clarkston, MI 48346, paul@broken.net)

THE UNIFORM - "Thirty Three Revolutions" CD

So my favorite record title of last year was the last release from the UNIFORM, "If It Takes the Form of a Human I'll Kick It's Ass" (which is also included on this CD). The UNIFORM play blown-out distorted music that is equal parts punk and dirty ass rock. Like if JON SPENCER wasn't cool or slick, or if the YOUNG PIONEERS were all drunk and hopped up on methamphetamines. There's no lyrics, but songs like "Calling Shit Shit When It Is" indicate a level of intelligence rarely seen in punk these days. (WN)
(Morphus, PO Box 13474, Baltimore, MD 21203)

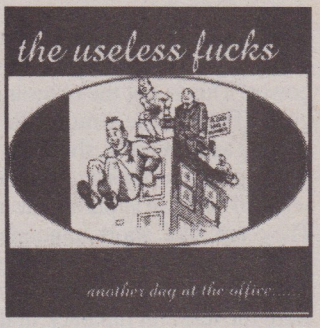
UNKIND - "Plant the Seed" 10"

8 songs of metal hardcore from Finland in the vein of ACME and UNION OF URANUS. Radical lyrics ranging in the topics of animal liberation, police brutality and anti-corporation, belted by two abrasive sounding vocalists. Includes a nice little booklet and an expensive looking poster of an old dude and a sheaf of wheat. (SR)
(Fight, Hikivuorenkatu 17 D 36, 33710 Tampere, FINLAND, tomi.minetti@kolumbus.fi)

USA WASTE - "Assault Attack" EP

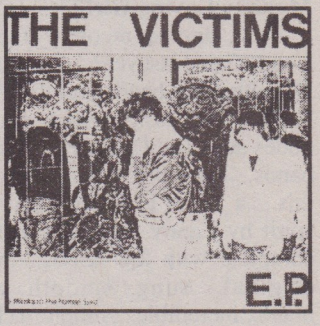
A punk trio from Augusta, they don't really have it together musically, but at least they're trying. Along with the guitars that sound a little "off beat," the lyrics don't catch my attention at all and the vocals are really juvenile and extremely snotty sounding. This one's only good for the home town fans. (SR)
(Crack Rock, PO Box 47, Saratoga Springs, NY 12866)

USELESS FUCKS – "Another Day at the Office" EP



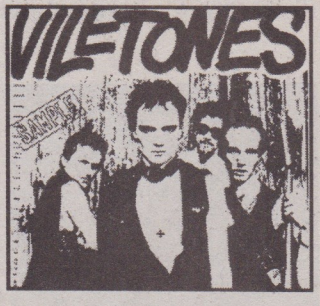
Pretty straight-forward punk from New England. Seven songs, kinda snotty, pit-friendly and full of attitude. They have a couple of anti-work songs which is always nice, I dunno—they could be really good with better production. Reminds me a little of old QUEERS stuff. (AD)
($3ppd: Useless F**ks, PO Box 417, Greenland, NH, 03840)

VICTIMS - "I Understand" EP



Nearly exact repro of this mega-bucks single, originally released in 1978. It's only been the past three years that I've made the proper effort towards exposing myself to Australian punk of yore. Of course, I've found myself hooked. This EP sets itself apart from other Aussie releases of this period by forgoing over the top offensive lyrics, not totally bashing/cranking through, and doesn't go for a straight up rock 'n' roll blitzkrieg. Snotty, yes, but also pop savvy in a manner I don't think the BUZZCOCKS picked up on for a few years after this. (TH)
(no address)

VILETONES - "Screaming Fist" EP



Wow. A bootleg of one of the best Canadian punk rock records ever. From '78, I believe, this is classic traditional, melodic punk rock. To their credit, whoever made this did copy the original sleeve, but did NOT attempt to pass it off as the original—the bootleg sleeve has "Sample" stamped on it and the original did not. Not that you jaded fucks care, but I obtained the original of this record in a trade from Mr. Tim Yo. I can't remember what I gave him, but I do remember that we made the exchange at a show at the Mab. (KK)

VOX POP - "Just Like Your Mom/Cab Driver"

Here's a re-release of the 1980 single by super group, VOX POP. Features members of old favs, GERMS, DREAM SYNDICATE, 45 GRAVE, ANGRY SAMOANS, and NERVOUS GENDER. Great raw fuzzy quality with songs that'll leave you all turned on and sticky. (DL)
(Very Bad Trip, PO Box, Pasadena, CA 91666)

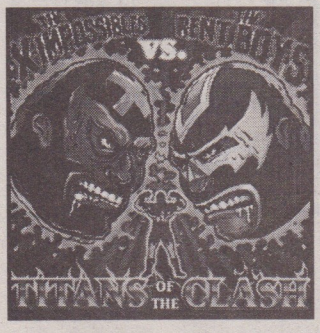
MUSIC REVIEWS

THE WAISTCOATS - "Explosion" LP

A pretty good stab at '60s garage and early STONES style power. This is not the outgoing, preening "look at me type" party guest. Their music is more like the guys slumped along the wall, all sulking and sneering, shuffling feet, sipping shitty beer and exuding pent up sexual energy. The songs have that hermetically-sealed sense of being of another time, out of time, and sometimes timeless. They are like short announcements, to anyone who'll bother listening, of boredom, longing and young unfocused rebellion. It actually might be the sort of thing your parents listened to, if they were the least bit hip back in the day. I'd recommend it. (BG)
(Larsen, 116 Rue Du Crey, 73230 St Alban Leysse, FRANCE)

THE WILDEBEESTS - "She Lives in a Time of Her Own/ Monkey Loving Girl"

.....another record by the band that stole the show at the Las Vegas Grind last year.....that's right....three nites of music, close to 30 something bands and the WILDEBEESTS smoked 'em all.... hands down....ask anybody with good taste, they'll tell you....these dudes are "The Lairds of Boss Racket".....one of my fave current bands....I was in love with there last LP to no end....and now I have this.....a 13TH FLOOR ELEVATORS song, sung true and with spirit by Lenny the drum man..... it's so fucking wonderful..... complete with jug noises.....but the flip is where it's at..... an original....sung smooth and lazy by Russ the axe man.....incredible....simple, 4 chords...powerful.....I'm on my forth listen now, my dick is hard.....I've said it before, but I'll say it again.....this is what "Thee Headcoats" should've sounded like.....and if they did they would've been more than justified in flooding the market with 30 records.....I love this band.... .P.S...I used to rag "Sympathy" all the time, but these days Long Gone runs one of the better labels around....the WHITE STRIPES are another fine example..... (SW)
(Sympathy, www.sympathyrecords.com)



THE X-IMPOSSIBLES/THE RENT BOYS - split EP

I like the idea of a split EP and I'm going to turn it into a competition. After all, it says "vs." right on the pic sleeve. OK, the X-IMPOSSIBLES: The first track is catchy enough, very catchy indeed. Old school punk rock. I'm bouncing my head, Dick. I like it. I think the kids are really going to like to dance to it. Second track is a CLASH cover, "Complete Control". A bold move, this could really backfire on you. Not good - it doesn't sound much different than the original, except that the vocals are mixed way too low. Did you really think you could improve on the original? On to the B-side, the RENT BOYS: First track starts off a bit slow, almost acoustic, with that faux reggae sound that the CLASH perfected. Excellent song, if not terribly original, but better suited for an LP. Second track is... wait a second... a CLASH cover, "Safe European Home". As we've already decided, a very risky move. Again, not much different from the original at all. In fact, this one sounds as if it could be the original. If you're going to cover a great song by a great band, you've got to do something with it. I'm going to have to call it a draw. (KK)
(Reactionary, 1112 Glenwood Ave., #6, Atlanta, GA 31106)

WOGGLES - "Wogglemobile!" EP

Punchy, poppy. Bubble-gum flavored surf 'n' roll by a band that know how to get a Sunday-afternoon audience up on their feet and twistin' like there's no tomorrow (and there isn't). The WOGGLES are a lotsa fun live, with plenty of energy and choreographed stage moves, bumps and jumps. The four-track *Wogglemobile!* EP doesn't capture much of that feeling, being relatively polite and sedate, but the songs are there. "Concentration" is a fun track, with its mile-wide hook and rinky-dink organ swells. (JH)
(Max Picou, PO Box 15, Genthod, SWITZERLAND)

YAWP! - "Progression" CD

Decent political hardcore from these Dutch scenesters. With a sound that falls somewhere between country men SEEIN' RED and FUNERAL ORATION, YAWP! deliver the goods. Lyrics deal with dogma, drug wars and such. Overall this is a solid release, and even though it isn't a must buy, it's not a bad pick up either. (JF)
(Kangaroo, Henk Smit, Middenweg 13, 1098 AA Amsterdam, NETHERLANDS, vico@yawp.nl)

YOUNG PIONEERS/DRUNK - split EP

I'm inclined to believe that this is amongst the last recorded YOUNG PIONEERS stuff. A stronger impression I have is that this is one of their most tuneful songs committed to vinyl. Fantastic guitar hooks, snappy harmonica, and vocals that aren't mixed super low down. Rock and roll stripped down with turpentine and a bluesy edge that doesn't bore with arty camp. DRUNK turns in a horrid acoustic number with good lyrics, that may be a YOUNG PIONEERS cover. Let me know. (TH)
(What Else?, PO Box 1211, Columbus, IN 47202)

V/A - "Anthology of Myanmar Punk-Rock Vol. 1" EP

Latest offering in Tian An Men 89's series of "punk music from parts of the world where, due to financial reasons or lack of record factories, there is no possibility for the bands to release their music on vinyl." Unfortunately, someone seems to have taken a bite out of this disc, making review of the first songs on each side impossible. However, GHOST RIDER's two other songs are both swell (one being solid punk and the other being topped by a singsong vocal melody not entirely dissimilar to Thai pop {I haven't heard any Myanmar pop per se, but a similarity would hardly be surprising} that make for a nice bubblegum effect. The ANTS seem to be a more straightforward pop punk band (with some SQUEEZE U.K. influence). Buy this thing and help support a worthy endeavor. (DD)
(Tien An Men '89, Antipodes Souterrains, 28 Rue De Soultz, 67100 Strasbourg, FRANCE)

V/A - "Bloodstains Across The World #2" LP

Another crappy bootleg compiling, for the most part, a bunch of mediocre records that nobody cared about in 1980 - and for good reason. The only tracks worth their weight in vinyl are the RAZORS' "Disco", from West Germany in 1981, THE HENCHMEN's "Rock n' Roll Attack" from New Zealand in 1982, and AGENT ORANGE's "Kill The Police" from Holland in 1983. That makes three out of sixteen—you do the math. These comps are a fucking waste of money and you stupid geeks that buy them deserve what you get! (BR)
(no address)

MUSIC REVIEWS

V/A - "Digging Your Own Grave" split EP

Split EP from two Portland bands. STATCH & the RAPES present themselves as a slightly more studied pogo/pub-punk. A sound that I tend to associate more with bands from New Jersey and Boston. ANTIWORLD are working hard to keep the dream of *Hell Comes To Your House* alive and well. Tight goth-punk execution...complete with makeup! (TH)
(703 SE 39th Ave., Portland, OR 97214)

V/A - "Faux Pas Potpourri" 2xCD

Yep, this is a veritable potpourri of the best crazy motherfuckin' tunes released on Very Small Records from 1993 to 1999. Sixty-eight bands make up this excellent compilation. The collection of bands include HOT WATER MUSIC, BUZZOVEN, BLANKS 77, PINHEAD GUNPOWDER, MELT BANANA, J CHURCH, SCHLONG, GRIMPLE, ECONOCHRIST, and BABA BOOEY. David Hayes makes the best compilations with the craziest packages. For instance, this double CD comes with an awesome doggie photo album! I highly recommend this awesome comp. (HM)
($8: No Idea, PO Box 14636, Gainesville, FL 32604)

V/A - "In the Cole Mind, a Tribute to Fred Cole and Dead Moon" 2xCD

Gazooks! A double CD with nothing but DEAD MOON covers. A full 40 songs here, and much too many bands to name. Naturally with this many songs, one would expect a high crap factor, however a casual perusal indicates a high amount of pretty decent performances. Good renditions include "Fire in the Western World" by MISSION 5, also "I'm Wise" by GIRL TROUBLE, "Dagger Moon" by DE BOSSEN, "Running out of Time" by the HI TONE DESTROYERS. Anyways, you get the drift. Plenty of good Fred Cole-penned tunes by some decent bands. More than your money's worth here. (JY)
(Last Chance, PO Box 42396, Portland OR 97242)

V/A - "Killed by Dentistry Vol. 1" LP

Yet another variation on the *Killed By* '70s/80s punk bootleg series. I wouldn't go so far to call this a collection of rarities since you can get most of the records on this one with "minimal" effort, but I like the music just fine. If you're friendly with someone with a decent vinyl collection, I'm sure they've taped most of this stuff for people a million times already, so...WIPERS, NUNS, HATES, TEENAGE HEAD etc. (RW)
(no address)

V/A - "Killed by Death #33" LP

This is fucking scary! As the record collecting bullshit got more popular I would always joke with friends about "when is the SOLIDIERS OF FORTUNE reunion?" or "when is SOLDIERS... gonna be on a *Killed by Death*?" S.O.F was not (to be polite) a punk band to write home about circa 1981. Now they really are on a *KBD*! Fuck this crap! A couple of decent oldies VICTIM, CHARGE...but mostly just masturbatory material for losers who are more concerned with lack of quantity than quality. These are getting worse and worse. (RL)
(no address)

V/A – "Might As Well...Can't Dance" CD

A comp from Adeline Records with tracks from DILLINGER FOUR, COMMON RIDER, the THUMBS, and the various GREEN DAY spin-offs to name a few. Good stuff, although this is getting to be a little too close to being a Lookout Records replacement sound wise. Unreleased stuff as far as I can tell, but the real gem here is the FREE BEER track from the On Broadway days of the mid '80s. Do I sense a *Not So Quiet Volume 2*? I'm there! (RL)
(Adeline, 5337 College Ave #319, Oakland, CA 94618)

V/A - "Montreal's Crust-Fucks" CD

Dude, the CD title is really called that. I'm not making it up....and the cover looks as bad as the title sounds. If your familiar with the releases of TSR (Simon has been putting out records for ever) than you know what to expect. Bands included are DISAGREE, ANNIHILATION, PREJUDICE, OPPRESSED CONSCIENCE, GLOBAL HOLOCAUST, URBAN TRASH, DISJONCTION. The ANNIHILATION tracks win for me because of the drummer's speed. (MW)
(TSR c/o Simon Pare, 827 Goldburn, Greenfield Park, Quebec, J4V 3H4, CANADA)

VA - "Only So Much Can Go Wrong" CD

Comp of bands from Long Island. Contains the usual NOFX and SCREECHING WEASEL clones common to all geographical area comps.(you know who you are), but there's some good stuff on here, too. RECKLESS YOUTH, ELECTRIC GIMP, JONES CRUSHER, THE AUXILIARY, DEVOTCHKAS all rock. (DP)
(Six Pack, 4 Sprucetree Lane, Huntington Station, NY 11746)

V/A - "Powerpearls Vol. 6" LP

.....okay, I got mixed feelings about this one....this *Killed By Death* series of old powerpop style bands has been around for a-little-while now....but..... .the quality is just as bad as *Killed By Death* comps.....there's a few singles on here that I actually own so I can compare the fidelity....and....sheeeesh..... not to close to the hot loud originals, kids.....shit, there's a lot of good stuff on here, but the sound quality is very bootleggy.....too bad....the second problem is that these motherfuckers cost some serious bucks.....all that I've seen in the bins run well over ten dollars.....some fifteen.....no shit kids....for the poor quality that these things are, you should be paying "super saver" prices....I personally own not one of these things because of this....some tracks are better than others, but more or less.....and to be quite honest, most of this powerpop shit can still be picked up for pretty cheap...I saw five singles off this comp at the last KUSF record swap for under 8 bucks....I mean power pop is cool and all, but if it takes off again I'll eat my hat.....or Mike Lucas's undershorts.....so fuck you....(SW)
(Bootleg, no address)

V/A - "Powerpearls Vol. 7" - LP

Here, ghettoized for your listening pleasure, is 17 powerpop sensations from all over the world ranging from the punky and sugar-caffinenated to the Vespa-friendly. This is music to sing into your hairbrush while dancing around your bedroom in your bra and panties. Mmmmm...sound good? (DL)
(no address)

MUSIC REVIEWS

V/A - "Read Army Faction" EP

Four smash hits by HOT WATER MUSIC, AVAIL, DISCOUNT, and the WEAKERTHANS pressed into marble green vinyl ("for the collectors"—only 3,300 made) taken from the AK Press benefit compilation *Return of the Red Menace*. HOT WATER MUSIC starts off this brilliant 7" by exploding into a great rendition of LEATHERFACE's classic "Springtime." So what if RCA hounds AK Press for AVAIL's rockin' version of Elvis' "Suspicious Minds" —just having this song on the 7" would be definitely worth it. Next, DISCOUNT's "Trouble in the Sky," the only original track on the 7", is exactly what you'd come to expect from this female led catchy and melodic punk band. The WEAKERTHANS close the album with what I think is the best track, Phil Ochs' "Ringing of Revolution"— a beautiful melodic folk song with inspiring lyrics to boot. All the proceeds of this fantastic comp go to the anarchist publisher and distributor AK Press. (SR)
(No Idea, PO Box 14636, Gainesville, FL, 32604)

V/A - "Rock 'n' Roll Au Go-Go!" CD

Another CDEP compilation, featuring two tracks each from ROCKET CITY RIOT, hardcore flailers THREE YEARS DOWN, tuff boys the CANDY SNATCHERS, and PIZZLE (I twig the reference, as bad as my yiddish is). Leans on the bar-band metal-pedal plenty. Always a treat to hear more 'SNATCHERS, though. (JH)
(Devil Doll, PO Box 30727, Long Beach, CA 90853)

V/A - "Riot on Sunset Strip" LP

.....a re-ish, a boot.....all the way back to 1967 on this one kids....it's a classic soundtrack to a so-so movie....STANDELLS, CHOCOLATE WATCHBAND....etc.....wow.....it's all here....the sleeve is pretty tight....it's a repro, no doubt....but if this costs more than ten bucks, leave it in the bin.....not worth it..... when are they gonna boot the *Ladies and Gentlemen, The Fabulous Stains* soundtrack?..... I'll pay ten bucks for that one.... if it sounds good.....(SW)
(Bootleg, no address)

V/A - "Rock 'n' Roll Murder" LP

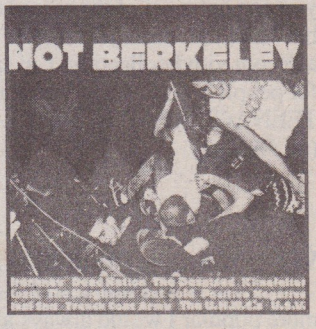
I'll eat a bug if this particular mix of rock and roll obscurities doesn't come off about like one of the better White Label comps. It tends towards what sound like country singers trying to get with the rock (nothing wrong with that - it produced outstanding results for JOHNNY CASH, GEORGE JONES {even GRANDPA JONES, for that matter} when they did it) as well as a couple of numbers that sound straight off of "Country Hicks," but also tosses on a rock and roll instro (the RAINBOWS' "Straight Ahead") and D.L. HATHAWAY's "Murder," which come off as a western swing take on R&B (nothing wrong with that either). Perhaps too esoteric for many *MRR* readers, but I enjoyed it thoroughly. (DD)
(JD records, no address)

V/A – "Sound and Fury" EP

Four self-proclaimed "Old School" bands from Virginia, one song each. I think this is the first installment of a series to come. the HALFWAYS have a meaty, tough street punk vibe goin' on, with lots of big group choruses. Reminded me of an oi SLAPSHOT. ULTRABAIT have a raunchy rock-n-roll-in' sound with female vocals, like a heavier LUNACHICKS maybe. the COUNSELORS are the best band here, they have a nice old SoCal meets new street punk sound, a little like the BODIES. The ELDERLY (pretty funny name I thought) are straight-forward no-nonsense punk. The first two bands are from Richmond, the last two from Charlottesville, and I'm sure that all the members of the bands are no strangers in the bars of those two towns. Good solid stuff all round. (AD)
$5 ppd: Howitzer, PO Box 7445 Richmond, VA 23221. http://howitzerrecords.tripod.com)

V/A - "Steppe Punks" EP

Wow, this is really fucking crazy. Six songs of underground punk from Kazakhstan. The music ranges from punk to hardcore (sorta) to psych. The sound quality is a bit rough. But it's interesting as a sociological study. Of all the things you can't do in Kazakhstan, who would've thought you could see a three chord punk band? (LH)
(Tien An Men '89, Antipodes Souterrains, 28 Rue De Soultz, 67100 Strasbourg, FRANCE)



VA - "This Is Kangaroo Not Berkeley" EP

Yet another take on the classic *Boston Not LA* record, only this time it's a little sampler of the many acts available on the Kangaroo Records roster. If you're not familiar with this label, you're probably not a fan of fast, powerful, hardcore. Otherwise, you know what to expect from this record, and from REAL SHIT, DESPISED, OUT COLD, BREZHNEV, and many more bands from all over the world. (AM)
(Kangaroo, Middenweg 13, 1098AA Amsterdam, NETHERLANDS, tyson@xs4all.nl)

Get your arsenal here.

$4 ppd. US / $6 other

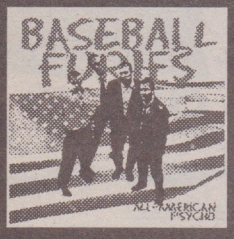
Scat Rag Boosters—Slickat 7"

Blues punk done right. "Best new band in a long time!"–Crypt Records. "Best blues punk since The Gories!"–Mick Collins

$4 ppd. US / $6 other

Bantam Rooster—Big Mess 7"

Covers of DEVO, The Saints, & The Gibson Bros, all given the Bantam Rooster treatment. Last record with Eric Cook.



$7 ppd. US / $9 other

Baseball Furies—All-American Psycho 10"

8 Tracks of pure mayhem. The perfect sound track for a high school shooting spree.

ComingSoon...

Larry Dirty 7" EP

Flying Bomb records

P.O. Box 971038, Ypsilanti, MI 48197

www.flyingbomb.com

Write for a free catalog.

Distributed by Revolver & Get Hip.

THE O-MEN

$12 U.S./
$15 World

www.chuckieboy.com

Chuckie-Boy Records 2802 E. Madison #116 Seattle, WA. 98112

DISGRUNTLED MAILORDER

ACCEL 4 *S/T* **LP** Pure snot & trash from Japan

Bonecrusher *Singles Collection* **CD** All the power & fury on one disc

Trust Fund Babies *S/T* **LP** S.F.'s newest punk rock terrors

Johnny Thunders *In The Flesh* **CD** Live and LOUD in L.A. 1987

GERIATRIX *Switch Blade* **7"** Wreckless punk & roll!

HELLBENDERS *Pop Rock Suicide* **CD, LP** Blood & sweat guitar overdrive

DEAD BOYS *Buried Gems* **7"** Two never before released recordings

LOTS OF STUFF:

ACTION SWINGERS *Complete London Toe Rag Sessions* **CD**
AUTOMATICS *Murder/Suicide* **CD**
BLADDER *BLADDER BLADDER On The Job With...* **CD**
BLEEDERS *s/t* **CDEP**
BLIND SOCIETY *Our Futures Looking Bleak* **CD**
BLUE COLLAR SPECIAL *S/T* **CDEP**
BODIES *Addicted To You* **CDEP**
BONECRUSHER *World Of Pain* **CD**
BUSINESS/DROPKICK MURPHYS *Mob Mentality* **Split CD**
SHIFTERS *Shattered* **CD**
CONDORS *Tales Of Drunkenness And Cruelty* **CDEP**
DICKEY B. HARDY *I Whistle You Dance* **CD**
DRAGONS *Live From The Casbah* **CD**
DWARVES *Lick It* **CD, 2xLP** Note Price: CD & 2xLP - $12.00
HUDSON FALCONS *Desperation And Revolution* **CD**
LAZY COWGIRLS *Somewhere Down The Line* **CD/LP**
LOLI & THE CHONIES *Rock & Roll Genocide* **LP**
NEW BOMB TURKS *The Big Combo* **CD, LP** Note Price: CD - $12.00, LP - $10.00
NIP DRIVERS *Destroy Whitey/O Blessed Freak Show* **CD**
ONE MAN ARMY *Last Spoken Word* **CD, LP**
PIRANHAS *Piranhas Attack* **LP**
PROSTITUTES *S/T* **CD**
RETARDOS *S/T* **CD**
RF7 *God Forbid* **CD**
SAFETY PINS *Powergenerator* **LP**
SHORT FUSES *Get The Hell Down* **CD, LP**
SMOGTOWN/TEENAGE KNOCKOUTS *Split* **CD**
SPITFIRES *In Too Deep Again* **CD, LP**
STITCHES *8x12* **CDEP**
STREETWALKIN' CHEETAHS/BELLRAYS *SPLIT* **CD**
TEXAS TERRI & THE STIFF ONES *Eat Shit* **CD**
VIGILANTES *City Lights That Lead The Way* **CD**
SONNY VINCENT *Parallax In Wonderland* **CD**

SEVEN INCHES:

ACCUSED • ADOLF & THE PISS ARTISTS • AEROBITCH • B-MOVIE RATS • BELTONES • BLACKS• BOBBYTEENS • BOVVER WONDERLAND • BURDENS • CANDY SNATCHERS • CELLOPHANE SUCKERS • CHEMO KIDS • CHERRY THIRTEEN • CLONE DEFECTS • COMMIES • DAMNATION • DEAD END CRUISERS • DECAY • DEMONICS • DIMESTORE HALOES • DIRTYS • DISAPPOINTMENTS • DISTILLERS • DONTCARES • DRONES • EASY ACTION • EL DIABLO • ELECTRIC FRANKENSTEIN • F-MINUS • FUSES • GC5 • GLUECIFER • GRIPS • HARD LIQUORS • HARD-ONS • HAVENOTS • HELLACOPTERS • HOOKERS • HOT WATER MUSIC • HUMPERS • JAKKPOT • JOHNNY MOTEL & THE FAST FUCKS • LOWER CLASS BRATS • NASHVILLE PUSSY • NEW WAVEHOOKERS • NUMBERS • NOMADS • ONYAS • PHOENIX THUNDERSTONE • PLAN III • PLEASURE FUCKERS • POISON IDEA • PUSHERS • PIMPS • PINK LINCOLNS/QUEERS • RC5 • REALKIDS • REDUCERS SF • REGISTRATORS • RIFFS • REHABS • ROCKETS • SELLOUTS • SHIFTERS • SMUT PEDDLERS • SNAKE CHARMERS • SPOOKY • STARVATIONS • SUPERSUCKERS • SWINGIN' UTTERS • TEMPORAL SLUTS • THEE STP • THROWRAG • UNITEDBLOOD/PRESSURE POINT • US BOMBS • VENDETTAS • WEAKLINGS • WONTONS • WORTHLESS • X-RAYS • ZEKE

Lots More. Write for free catalog

CDs - $10, LPs - $8, CD EPS/10" - $7, Seven Inches - $4 • (Any 3 seven inches for $10 plus postage!). **Postage Info:** US: CD or LP - $2.00 for first, $1.00 for second, .50¢ ea. additional. 7" - .50 each.**If ordering Seven Inches only, postage is:** $1.00 for first, .50¢ ea. additional
International - double US Postage rates • **All orders now sent Priority / 1st Class or Air Mail**
Money order or well hidden cash (your risk) gets same day response. Checks will take longer.
Full Catalog and online ordering at www.disgruntledmusic.com
We take credit cards! Phone orders at 1-800-627-1174

DISGRUNTLED MAILORDER
4470 Sunset Blvd. #195,Los Angeles, CA 90027

WHAT HAPPENS NEXT?

"Stand Fast Armageddon Justice fighter" LP/CD

20 tracks of high energy HC thrash the way it was meant to be.
CD includes a live show video.

SCALPLOCK

"On Whose Terms?" LP/CD

Ferocious political thrash from England.
Devestating speed, punishing heaviness.

ALSO AVAILABLE:

KRIGSHOT "Och Hotet Kvarstar" 7" EP
UNCURBED "Keeps The Banner High" LP/CD
Y "Pseudo Youth...Human Cesspool" CD
MEANWHILE "Same Shit New Millennium" LP/CD
MEANWHILE "Lawless Solidarity" CD
ALL ILL "Symbols Of Involution" 7" EP
HELLNATION "Fucked Up Mess" LP/CD
EXCLAIM "Out Of Suit" 7" EP
BEHEAD THE PROPHET N.L.S.L. "Making Craters..." 7"EP
KRIGSHOT "Maktmissbrukare" LP/CD
NEMA "Bring Our Curses Home" LP/CD
UNCURBED "peacelovepunklife" LP/CD

MCR CO. JAPAN

IDOL PUNCH "Culture Market" 7" EP $4
Amazing energetic thrash, easily one of the best of the year.
Everything that made HC classic is executed here.
ARGUE DAMNATION "Direct Action Now" LP $11
Long awaited full length, punishing Osaka crust/thrash
HAZARD "Hate Hate Hate!" 7" EP $4
Tokyo HC that rages non-stop. Awesome!

MCR Co. Japan Prices:	7"EP	LP	CD
USA	$4	$11	$11
world (surface)/Canada & Mexico (air)	$5	$13	$12
Europe (air)/W. Hemisphere (air)	$6	$16	$13
Australia	$7	$18	$14

PRICES (including postage):	7"EP	LP	CD
USA	$3.50	$8	$8
world (suface)/Canada & Mexico (air)	$4	$10	$9
Europe(air)/W. Hemisphere (air)	$5	$13	$10
Asia/Australia (air)	$6	$15	$11

send a 33 cent stamp for a complete list of available titles & info.overseas send $1 or 2 IRC's. Free with an order.
no checks! use a money order payable to: Sound Pollution.
SOUND POLLUTION P.O.Box 17742 Covington,KY. 41017 USA
http://home.fuse.net/soundpollution/

SOUND POLLUTION

6x2x5 THRASH NEVER LIFE STOP!

New For Spring!!!!

V/A-"Barbaric Thrash Detonation" Comp.
A CD *and* EP's worth of tuneless international thrash with the likes of SEEIN RED, SLIGHT SLAPPERS, 324, CHARM, POINT OF FEW, PLUTOCRACY, SENSELESS APOCALYPSE, BENUMB, FINAL EXIT, plus shitloads more. A total of 41 bands! CD and EP in a 32 page Booklet. Dig it!

LIE-"Legalize It" EP
After fucking shit up on the "Bandana Thrash Flexi," LIE debuts with 8 new songs of crazed thrash.

DxRxY-"Drunk Rock Youth" EP
Yokohama's own pull out 7 songs of 80's inspired crossover/thrash like ELECTRO HIPPIES and DESECRATION.

FALL SILENT-EP
Their "Superstructure" LP fucking killed, so this EP is the nail in the fucking hardcore coffin.

MAJESTIC FOUR-'96 Demo EP
This slab will kill posers with its' off the levels distortion and 4 track recording. Mixing the best of fastcore and Japanese thrash, MAJESTIC FOUR knew how to deliver.

Coming up Real Soon:
CRUCIAL SECTION-LP
DISCARGA-Debut EP
POINT OF FEW - EP
SOLIE MOTHERFUCKERS-10"
GORDON

Also Available!

FEAR IS THE PATH TO THE DARKSIDE - EP
Brutal-ass German metal fast core featuring members of STACK.

SKEEZIKS - Discography CD
The complete collection of Germany's 80s crossover-punk thrashers.

AVULSION-CD
28 songs of insane tech grindcore

CORNERED-EP
Hyper fast NYHC style hardcore

FOUND MY DIRECTION - CD
Aussie NYHC styled hardcore

ENTROPY-Ep
Rough and raw fastcore from Boston

KURBITS IR-EP
Krigshot styled Swedish fast thrash

***Soon:* www.625thrash.com**

SHIRTS (available ONLY thru 625)
WHN / 625 / SPAZZ / PLUTOCRACY
(new designs for WHN and 625!)
Sizes: M - XL
I also have the old WHN/625 designs, write for availability.
See Below for price/order info

Shirt Prices:		1 Shirt	2 Shirts	3 Shirts	4 Shirts
	US	$11	$19	$27	$36
	Eur/Can	$14	$23	$32	$45
	Jap/Aus	$16	$27	$37	$52

US CASH OR POSTAL MONEY ORDER TO "MAX WARD"!!!!

Mailorder=Vacuum
Shirts / Wholesale=625
Stores=See distro list

625
PO BOX 423413
San Francisco, CA
94142-3413 USA

Vacuum
PO BOX 460324
San Francisco, CA
94146 USA
(www.vacuumsf.com)

Stores get ahold of:
Revolver-415-241-2420
Bottlenekk-510-420-8733
Ebullition-805-964-6111
Choke-773-293-2660

In Europe:
S.E.P - www.scorchedearthpolicy.de

Sound Idea Distribution
PO Box 3204
Brandon, FL 33509-3204

Phone (813) 653-2550 Fax (813) 653-2658

NEW: www.soundideadistribution.com

www.ezbizware.com/sound

ORDERING INFORMATION

Minimum order is $10 or it will be returned.
MAKE PAYMENT TO BOB SUREN.
PRICES INCLUDE POSTAGE FOR THE U.S. ONLY.
In the US, add $3 for first class postage, if you want it.
Can and Mex surface mail: add $1 per item
Can and Mex airmail: $3 for first item, $1 each additional
World surface mail: $2 for first item, $1 each additional
World airmail: $4 for first item, $1 each additional
PLEASE LIST ALTERNATIVES or you may get a credit slip. Big orders get FREE STUFF!
CATALOGS: Send $1 US, $2 world.
CREDIT CARDS: We begrudgingly accept your yuppie plastic. Call (813) 653-2550, 12-8 PM EST

Hellnation "Cheerleaders For..." LP $7.50 or CD $12
Capitalist Casualties/Unholy Grave 7" $3.50
Code 13 "Discography" CD $10
Crass "Christ The Bootleg" CD $5
Dystopia "Aftermath" CD $11
V/A "Barbaric Thrash Detonation" CD+7" $11
Amebix "Arise+2" LP $8.50 or CD $11
Gojira "Don't Fear The Cookie Monster" 7" $3.50
Global Holcaust "Human Mistakes" 7" $3.50
Gordon Solie Motherfuckers "Chairshot" 7" $3.50
V/A "Kamizole/Okara Benefit" CD $12
V/A "Network of Friends Vol 1" CD $12
V/A "Network of Friends Vol 2" 2xLP $12
Brother Inferior "Destoying The Capitalist..." 7" $3.50
Varukers "Singles" LP $8.50
Intensity "Wash off The Lies" 10" $8.50
Pist "Ideas Are Buletproof" CD $12
Weirdos "We Got The NeutronBomb" 7" $5
Acursed/Fallout LP $8.50
Seein Red "1993-1995" CD $12
Code 13/DS-13 7" $3
Deathreat LP $8.50
Agathocles/Unholy Grave LP $8.50
Lewd "Kill Yourself Again: Discography" 2xLP $13.50
Mob 47/Protes Bengt CD $13.50
Shitlickers MCD $11
Book Your Own Fucking Life #8 $4
Avskum "Recrcuified By The System" CD $13.50
A Global Threat/The End 7" $3.50
Scatha "Fuck The System" 7" $5
Anti-Cimex "Raped Ass/Bombraid" CD $13.50
Bonecrusher "Singles Collection" CD $12
Casualties 'Early Years" LP $8.50 or CD $12
Driller Killer "Brutalize" CD $13.50
Driller Killer "What Goes Around" 7" $5
Excrement of War "Cathode Ray Coma" CD $13.50
Government Issue "Complete History" 2xCD $13.50
Totalitar "Sin Egen" CD $13.50
Totalitar "Ni Maste Bort" CD $13.50
Skitsystem "Gra Varld" CD $13.50
Wolfpack "All Day Hell" LP $8.50
Burning Kitchen "Confrontation" 7" $5
Whorehouse of Representatives/Mark Bruback 7" $3
Cluster Bomb Unit "S/T" 7" $5
Cluster Bomb Unit "Dirty Little Weapons" 7" $3
B.S.E./Insult 7" $5
Capitalist Alienation "LP+Demos" CD $12
Axiom LP $8.50
Axiom "Impaled By Chaos" 7" $3.50
V/A "Welcome to 1984" CD $12
Detestation "Europa Tour 1998" 7" $2.50 (one sided)
Tuomiopaivan Lapset "Vastusta" 7" $3
What Happens Next "The First Year" CD $10
Crossed Out "Discography" LP $7.50 or CD $12
V/A "Really Fast Records Vol 1-3" 2xCD $12
Atrocious Madness "Visions of Hell" 7" $3
Mankind "Won't You Join The Army" 7" $3
Dirt/Mankind 7" $3
Bread and Water "Future Memories" 7" $3

STORES: GET IN TOUCH FOR WHOLESALE RATES!

And be sure to visit the Sound Idea Store
113-H East Brandon Blvd in beautiful Brandon
Open 7 days -- noon til 8 PM

USE THE PO BOX FOR ORDERING!

Holy crap! **We just added something like 400 new titles, including 80 new t-shirt designs, Havoc cassettes, lots of European vinyl and CDs and more. Check out the web page or send for a catalog today.**

VITAL MUSIC MAILORDER

Independent Until Death!

www.vitalmusic.net

Now with over 6000 items. Check out our website for full catalog updated weekly plus monthly special sales.

Here is a tiny sampling of stuff we have available.

CODE 13/D.S.-13-Split 7" EP.....$3.50
M.D.C.-featuring Pig Champion 7".....$4.00
AGAINST ALL AUTHORITY-Destroy What Destroys You CD.....$12.00
CHARLES BRONSON-Complete Discography Double CD.....$15.50
BORIS THE SPRINKLER-Group Sex CD.....$9.50
TEENIE CHEETAHS, THE-Teeny Smash 7" EP...$3.50
FRANKLIN-Building In A And E. CD.....$11.00
CHARLES BRONSON-Complete Discography Double CD.....$15.50
NOAM CHOMSKY-Case Studies In Hypocrisy: U.S. Human Rights Policy Double CD.....$13.50
DAMAD-Burning Cold LP/CD.....$9.00/$10.50
OPERATION CLIFF CLAVIN-When Everythings Been Said Double CD plus booklet.....$9.50
SEA MONKEYS-Secret Sign CD.....$9.00
SPAZZ/HIRAX-Split 7" EP.....$4.00
OPERATION IVY-Plea For Peace 7" EP.....$5.00
SCREECHING WEASEL-Picture Disc 7" EP.....$4.50
THULSA DOOM/DISTRAUGHT-Split 7".....$3.50
FRANKLIN-Building In A And E. CD.....$11.00
SEA MONKEYS-Live in Ape City 7" pict. disc....$5.00.
FUCKINGCOM-S/T 7" EP.....$4.00
CHOKING VICTIM-Crack Rock Steady Demo CD EP.....$12.00
ECONOCHRIST-S/T Double CD.....$11.00
ANTI-NOWHERE LEAGUE-Scum With Love. .CD.....$6.00
ISOCRACY-Bedtime for Isocracy 7" EP.....$4.00
CHOKING VICTIM-No Gods/No Managers.....LP-$9.00/ CD $13.00.
LEFTOVER CRACK-Rock The 40 Oz.,7".....$4.00
UNSEEN, THE-So This Is Freedom CD.....$11.00
ASSUCK-Blindspot 7" EP.....$4.00
JAWBREAKER-Unfun CD.....$10.00
ASSUCK-Misery Index CD.....$9.00
3601...RAMONES-I Wanna Be Your Boyfriend B/W Judy is a Punk 7".....$3.50
ATOM AND HIS PACKAGE-Behold, I Shall Do A New Thing 7" EP.....$3.00
D.B.S.-If Life Were A Result We'd All Be Dead CD...$10.50
CODE 13-Complete Discography 1994-2000 CD...$13.00
AVAIL-Live at the Kings Head Inn CD...$8.50
I FARM-So My Kids Won't Have To CD.....$10.00
SPAZZ-Crush Kill Destroy CD.....$11.00

All prices are postpaid. Make all checks(US orders only) or money orders out to Vital Music Mailorder or be a punk and send cash(well concealed). All orders sent 1st class or surface mail except one LP goes 4th class. For airmail to Canada add 1.00 per item or 2.00 per item for overseas airmail.

Visit our website at www.vitalmusic.net to select from our catalog of over 5000 items.
E-mail: tom@vitalmusic.net

Fast dependable service since 1989!

Bands and labels get in touch with us to carry your stuff.

PO BOX 210 NEW YORK, NY 10276-0210

VOORHEES
DEVOID OF FAITH

ACTION- PACKED HARD-CORE CHAOS

OTHER SHIT TO GROW OUT OF!

BY THE THROAT-s/t 7"(monster x/hail mary members) $3/$5
CHARLES BRONSON-demo 7" $4 usa/$6 world
CHARLES BRONSON-double cd $13 usa/$15 world
CHARLES BRONSON-youth attack10"(same as lp)$8/$12
CROSSED OUT-cd (bonx, with everything)$11/$13
CURTAINRAIL-lp(Japanese raging thrash on Coal/ron)$8/$12
DEVOID OF FAITH/VOORHEES-split lp(20 songs) $8/$12
DEVOID OF FAITH-discography cd(1st 25 songs) $9/$11
DEVOID OF FAITH-slow motion 7"(6 songs, blue wax) $3/$5
DEVOID OF FAITH/ MAINSTRIKE "live" 7" split $3/$5
DISCHARGE "reality of war" boot 7" (classic uk punk)$3/$5
DROPDEAD-newest lp(2nd, 18 tunes...can u say fast?)$8/$12
FEAR OF GOD "21 song 7"(infest cover song swiss grind)$4/$6
HAIL MARY" all aboard the... cd/lp (Albany hardcore) $8/$12
HAIL MARY "crashing down" 7"(on VERMIFORM,) $3/$5
HARDWARE zine #9(great zine ,old NY the way it was)$2/$4
KILL THE MAN WHO QUESTIONS- cd/lp (brutal dual vox)$8/$12
M.R.P. "picture disk" 7"(ex born against,limited to only 1000)$5/$7
MILE MARKER "non plus ultra"cd (emo ,like max colby) $8/$10
MK ULTRA/SEEIN RED split lp(destined a classic)$8/$12
MONSTER X "demos" 7" (brutal S.E. H.C. xxx) $3/$5
MONSTER X-attrition 7"(ebulition) $3 usa/$5 world
MONSTER X "to the positive youth" 7"(8 cover songs $3/$5
MONSTER X/ HUMAN GREED split 7" $3/$5
VARSITY/BLOODPACTsplit 12" LP $8ppd(great S.E.,$8/$12
V/A- ALBANY STYLE HARDCORE 7"(unreleased songs by M. X POLICE LINE, DEVOID OF FAITH, and BY THE THROAT) $3/$5
V/A FEAR OF SMELL comp lp (INFEST, MITB, etc...) $8/$12

GLOOM T SHIRTS-
BY THE THROAT-$10 usa/$12(large, or x large)
DEVOID OF FAITH-$10 usa/$12(large or x large)
MONSTER X-$10 usa/$12(Large, or x large)

WEB SITE: http//members.xoom.com/gloomrecords/
(thanx to Greg for all his help on this)

GLOOM RECORDS

p.o. box14253 Albany,NY 12212

cryptocomx@aol.com

out now

run for your fucking life LP

$8.00 ppd

OI' TOUR IN AUG W/THE LOCUST

CLEAN PLATE HARDCORE DESTRUCTION

PIG DESTROYER, LP $7 US "EXPLOSIONS IN WARD 6"

FACADE BURNED BLACK LP $7 US • CD $8 US

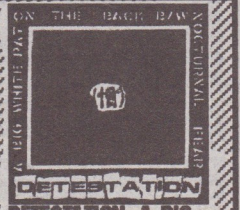
SERVITUDE/EBOLA (UK), SPLIT 7" $3 US

MAILORDER GETS COLOR VINYL

GUERNICA-CLEANSE, 7" $3 US

COMBAT WOUNDED VETERAN/ORCHID,6" $4 US

UNHOLY GRAVE/TASTE OF FEAR, 7" $3 US



DETESTATION- A BIG... PICTURE DISC 7" $4 US

U.S.A.	$3	$4	$7	$8
Can/Mex	$4	$5	$9	$10
Europe	$5	$6	$11	$12
Asia	$6	$7	$13	$14

Cash or M.O.'s to: "Will Killingsworth"

DISTRIBUTED BY EBULLITION
WWW.CLEANPLATE.COM

CLEAN PLATE RECORDS

PO BOX 709; HAMPSHIRE COLLEGE
AMHERST, MA 01002 USA

1+2 RECORDS

www.barnhomes.com/1+2USA.html

1+2 NEW RELEASE on fall '99

Hi! 1+2 Records is back! Now we have many cool stuff. Check our web site and buy 1+2 stuff!

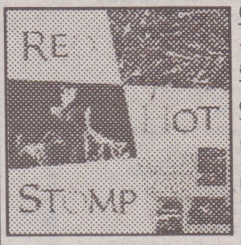
DAS BOOT - TALK DIRTY CD

(1+2CD123)
Great debut CD from Tokyo's new killer punk/garage punk trio. Imagine early Blues Explosion plays foot stompin' R&B/Soul numbers. Their sounds are really powerful and aggressive. Anyway it's a best release of japanese garage bands in 1999. This amazing CD includes 13 their originals and all songs are really killer! It's a must for all garage/punk fans.

PAPPYS - PAPPYS CD (1+2CD122)

Pappys is a another new great band from Tokyo's underground. They are young and fresh girls trio. They plays very catychy pop tunes and heavy fuzz punk tunes. The Pappys sounds like Headcoatees sings with Mad3. This self titled debut CD has 12 cuts including 3 covers from Shanglilas, Lou Reed and Don & Dewey. Must for girls bands fans!

VA - RED HOT STOMP COMP CD



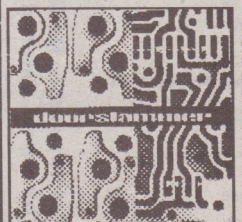
(1+2CD121)
This is new sampler CD of new 1+2 bands. It features 3 wild and cool R&R bands from Tokyo. DAS BOOT is a super cool Rockin' trash band in Tokyo. they plays 5 live in studio cuts here. Really amazing! OGRESS is a girls punk rockers like Bikini Kill meet 1977 Brit punk. Snotty and aggressive! HOE-INU is punk blues band like Fat Possum/In The Red/Crypt bands. They have big sonud too. Anyway 1+2 Rec highly recommend it. You can check latest Tokyo scene.

Also available now

V/A - ETERNALLY OURS : A TRIBUTE TO THE SAINTS CD (1+2CD100)

It takes 3 years for making! At last, 1+2 presents great tribute album to the Saints. It includes 24 Saints' classics by top garage/ punk bands of 90's. Highly recommended for all punk/garage fans. feat. Nomads, Nashville Pussy, Jeff Dahl, Mono Men, FiFi & the Mach 3, Sator, Scratch Bongowax, Onyas, Spent idols, Challenger 7, Bellrays, Ed Kuepper, Campus Tramps, X Rays, Gamma Men, Phantom Rats etc Really great!!! $11 (PPD)

DOORSLAMMER - S/T CD (1+2CD119)



1+2 Records proudly presents Doorslammer's debut CD! They came from LA and features a great singer/composer/bass guitar player, Todd Westover and members from Street Walkin' Cheetahs. And Rich Coffee from Alter Egos plays guitar some cuts. Thier music reminds me Detroit Rock meet Velvet Underground with Kinks melody and early Blues Explosion's sounds! Totally really cool and emotional.
This is a long waited debut CD. It includes 15 oroignal tunes from Todd Westover.
It's a solid and mazing production! You can enjoy real independent music here! Highly recommended for all punk/garage/indie music

DISTRIBUTE in USA BY : ROTZ and GET HIP

We can sell you directly by mai order. Please check our Web page for detail and order now!!!

http://members.aol.com/bongowax1/1plus2.index.html

1+2 RECORDS USA

2462 F Pleasant Way, Thousand Oaks, CA 91362 USA
e-mail : Bongowax1@aol.com
Mail Order catalog on Web

All prices postpaid in U.S. Mexico and Can. add$1 per item. World add $3 per item. Send $1 for catalog. Cash, Checks orm.o.'s payable to Robert Armstrong

CRUST RECORDS

Totalitär - Vansinnets Historia 7"
Voorhees - What You See.... 7"
Forca Macabra - S/T 7"
Stack - Mondonervaktion 7"
Fit For Abuse - S/T 7"
Slight Slappers - Over Come Pain 7"
Dropdead - Unjustified Murder 7"
Disrupt - S/T 7"

All 7"s are $3.50, post paid to Judy Holmes (NOT Crust!)
Wholesale inquiries write.

CRUST RECORDS
P.O. Box 1001
Providence, RI
02901 USA

email: consume@mindspring.com

http://users.ids.net/~fastfwd/crust

busy beaver

1" buttons and rubber stamps

Button prices ---> $25 for 100 $100 for 500

This includes 1st class postage and black ink on any standard color paper (white if you don't say).

multi-color or colored ink add $5/100 (so $30 for 100 buttons or $125 for 500)

It's Easy!
just send ---> your art
---> check, MO or cash (to Busy Beaver)
---> your address and phone #
turnaround generally 7-10 days after I get the order

Busy Beaver
PO Box 87676
Chicago, IL 60680

www.busybeaver.net
buttongal@earthlink.net
info-line 415 789 8235
phone 773 645 3359

Gold Standard Laboratories

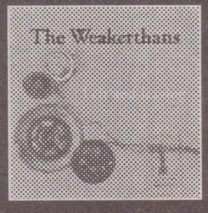
new

AND

necessary

34 Mohinder "Discography+Live" LP/CD
33 Dead and Gone "Shiny & Black" Double 7"
32 The Locust "Remixes" Double 12"
31 Gogogo Airheart Self-titled LP/CD
30 The Convocation Of... "Remixes" 12" EP
29 The Locust & Arab On Radar Split 7" EP
28 Subpoena the Past "Conjure Itch" 12" EP
27 Le Shok "We Are Electrocution" LP
26 Outhud & !!! "Remixes" Split 12" EP

The Weakerthans



new lp/cd: **Left and Leaving** July 25th, 2000
a portion of the proceeds of Left and Leaving go to Art City in Winnipeg, Canada

also available from The Weakerthans: Fallow SC006-lp/cd/cs

FIFTEEN.

new cdep/12" ep: **Hush** July 25th, 2000
a portion of the proceeds of Hush go to The Purple Berets

also available from Fifteen: Lucky SC002-2xlp/cd/cs, Allegra SC008-cd, My World SC010-book

Sub City Records PO Box 7495 Van Nuys, CA 91409 **order online at www.subcity.net** SUB CITY

Slap A Ham Records
since 1989

"SHORT, FAST, & LOUD!"
EXTREME MUSIC MAG

CROSSED OUT
1990-1993 LP/CD

crossed out

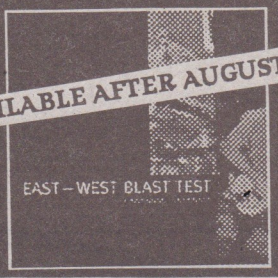
47 songs - The only official collection ever
Studio / live / rehearsal / unreleased

HELLNATION
"Cheerleaders For Imperialism" LP/CD

Undisputed kings of fast, discordant, ass-stompin', muthafuckin' thrash

CHRIS DODGE/DAVE WITTE
"East West Blast Test" CD

AVAILABLE AFTER AUGUST 15



SPAZZ + DISCORDANCE AXIS dudes team up for one of the fastest & most unpredictable releases ever

SHORT, FAST + LOUD!
SHORT, FAST + LOUD!

Issue #6 - with LARM, RIPCORD, ABSTAIN, EXCLAIM +more

Issue #5 - with HERESY, NICE VIEW, Blaine Cook (FARTZ/ACCUSED) +more

SHORT, FAST + LOUD!
SHORT, FAST + LOUD!

Limited colored vinyl available thru mailorder

	USA	Surface	Airmail
MAG =	$2	3	5
7" =	$3.50	4	6
LP =	$8	10	13
CD =	$10	11	13

*Send stamp or IRC for a FREE full SLAP A HAM catalog and DISTRO with tons of stuff from all around the world

Now order on-line, too
www.wenet.net/~slapaham

OTHER STUFF:
- INFEST / P.H.C. split 7"
- LACK OF INTEREST "Trapped Inside" LP/CD
- ANCIENT CHINESE SECRET "Caveat Emptor" LP/CD
- FUCK ON THE BEACH "Power Violence Forever" LP/CD
- BURNING WITCH "Towers" LP
- PHOBIA "Means Of Existence" CD
- GASP "Drome Triler Of Puzzle Zoo People" LP/CD
- "Billeeeeaaauuurrrrgghhh! - A Music War" compilation 7"
- "Fiesta Comes Alive" compilation LP/CD
- CAPITALIST CASUALTIES s/t CD
- MAN IS THE BASTARD "D.I.Y." CD
- SPAZZ "Sweatin' To The Oldies" CD

All prices include postage

U.S. currency only

Slap A Ham
P.O.Box 420843
SanFran,CA 94142-0843
USA

Distributed by Revolver USA

UP NEXT (don't order yet):
- FUCK ON THE BEACH - Power Violence Egoist LP/CD

STICKIN' SINCE '93

Sticker GUY!

SUPER HIGH QUALITY
WEATHERPROOF SCREENPRINTED

VINYL STICKERS

for your band, skate shop, radio station, or whatever the hell you do.

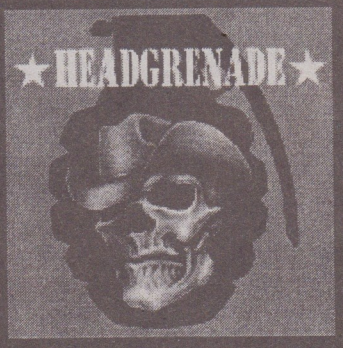
DIRT CHEAP
AS LOW AS $20.00 postpaid!

think you'll find better prices? think again, chump
don't fuck around, contact us today! we'll send you

FREE PRICELIST & SAMPLES

PO BOX 204 RENO, NV 89504
(775) 358-7865 FAX 358-2453
www.stickerguy.com info@stickerguy.com

Sticker GUY



HEADGRENADE
self-titled 10" & CD $6 ppd

RENO PUNK ROCK. fans of POISON IDEA, BLACK FLAG, STRYCHNINE: check this out now

LOAD
"FEEL THE POWER" LP & CD $7 ppd

SO. FLORIDA POWERCORE. furious, belligerent punk with a southern feel. fans of C.O.S., LIMECELL, FUMANCHU will dig this.

ROCKS / LOUDMOUTHS
split 7" $3 ppd

Veteran Aussie 77 punks team up with SF rockers for killer split single

702 RECORDS / DISTRIBUTED BY IMD
PO BOX 204 RENO NV 89504 / USA www.stickerguy.com

FANZINE REVIEWS

Reviews by: (AC) Arwen Curry, (AR) Aragorn, (BC) Brianna Chesser, (KC) Karoline Collins, (MD) Mikel Delgado, (RD) Raphael DiDonato, (NF) Neale Fishback, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (MJ) Mary Jane, (KC) Karoline Collins, (AM) Allan McNaughton, (JM) Jeff Mason, (JL) Jennifer L. Mushnick, (NN) Nellie Nelson, (MN) Mimi Nguyen, (CR) Casey Ress, (DS) Denise Scilingo, (SS) Sean Sullivan.

Please send your zine in for review. Write down any information you want included in the review; method of printing, number of pages, issue number and post paid price. If you want us to include a foreign post paid price, tell us. If you accept trades, tell us. The only information we will include is what you provide us. It's very simple. Hey! Count the pages! You count the pages! Not us, you! (write the number down!)

Specific criticisms aside, it should be understood that any independent release deserves credit for all the time and money going into it.

A.D.D. #9 / $3
8 1/2 x 11 - offset - 80 pgs
These boys (I'm assuming, no self-respecting woman would write for this) have come a long way from the last issue I read, which was one of their first. Instead of having flimsy newsprint cartoon covers of people beating off, they now have glossy covers of... midgets with mullets. Well, at least it's something. Just imagine a bunch of funny drunks who interview El Secondhand, Var from No Idea, Virgil from Suburban Home and somehow got a computer to put it all onto. Surprisingly well laid out, and it's never a bad thing when all the pages are numbered. (RD)
PO Box 8240 / Tampa, FL 33647

ALARM #6 / $3
8 1/2 x 11 - offset - 64 pgs
This is a fairly straight-forward music zine with a nicer than average layout. There are lots of contributors, and it's nice to see the result of some collaboration in a zine. The interviews are more than just the typical questions: Vinny Value (the Gray Area, ex- Warzone); Onelinedrawing; and the Judas Factor - and with the exception of the Onelinedrawing interview, were interesting to read. There's a lot of information on "low power FM" also known as pirate radio, including an interview with Steve Provizer, who started Radio Free Allston in Massachusetts. Add to this lots of columns, reviews and some fiction, and I would say you have a pretty nifty package. (MD)
PO Box 200069 / Boston, MA 02120
ALARMpress@mindspring.com

ANARCHY #49 / $6
8 1/2 x 11 - offset - 83 pgs
This long-time magazine is an acquired taste, one that I don't have and those who might are probably already reading this. Much of this issue is news and updates about worldwide protests, including WTO/Seattle. The rest is mostly Eurocentric anarchist philosophy expressing some very modernist longings, with a touch of the annoying "primitivist" bent. A review of a collection of anarchist essays ends with caveat about the leftist editor, that "fundamentally, he was not one of us." This crude binary logic of anarchist/the rest, good/bad, us/them, continues throughout the opinion essays: another reviewer chastises a feminist historian for her intellectual lack and feminist "bias" (as if he wasn't wielding one as well?) and yet another starts out his review with "she's no anarchist, but...." Ugh. This magazine has nothing to say to me as a postcolonial, poststructuralist feminist, but hey, I'm not exactly the target audience anyway. (MN)
C.A.L. Press / PO Box 1446 / Columbia, MO 65205-1446

ARSENAL #1 / $4
6 3/4 x 10 - offset - 32 pgs
I was supposed to have reviewed this last month; sorry. This is a pretty interesting anarchist publication. There are critical analyses of the "legacy" of the old Love & Rage collective and of anarchists place in the "free Mumia" movement. The piece on football and anarchism did not seem as relevant to me. I liked Emma G's advice for the lovelorn revolutionary. Overall this is a good read but I would prefer a cheaper medium (the paper is glossy and sturdy) and a lower price. (JM)
1573 N Milwaukee Ave / #420 / Chicago, IL 60647

THE BLACK CLAD MESSENGER #10 / $1
8 1/2 x 11 - copied - 22 pgs
Advocating resistance, direct action and random violence/vandalism, this zine from Eugene must already be under surveillance, and they don't care. Brief pieces on all the aforementioned, as well as some stuff on radical living. These people are aiming at encouraging those already in (or verging on) their camp, and probably won't sway those who aren't. One idea I found interesting is that of being the threat backing up the advo-

cates of peaceful change (ie, people listen to Martin Luther King because they were so afraid of Malcolm X). The people of *The Messenger* are making it clear they are prepared to be the enforcers. Arguments can commence, but it is difficult to counter the argument, "if not Now, When?" (GF)
PO Box 11331 / Eugene, OR 97440

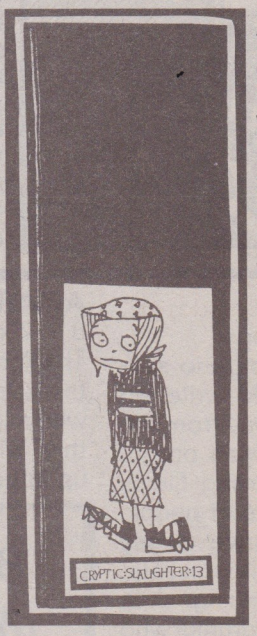
THE ASSASSIN AND THE WHINER #12 / $1
5 1/2 x 8 1/2 - copied - 32 pgs
Really fucking good comics. Great drawing style - reminds me a little of Mary Fleener's *Slutburger*. Some of the stories are funny, but for the most part, it reads like a diary of some difficult times for the author/ artist. Yes, emo as hell, but completely authentic and unpretentious, and for anyone who's experienced depression, it really hits home. I was bummed to reach the end of the zine — I wanted more, and I immediately sent for back issues. Run, don't walk, to the post office with your dollar now!! (NN)
PO Box 481051 / L.A. / CA / 90048 / asswhine@hotmail.com

BULL SHEET #2 / $1
5 1/2 x 8 1/2 - copied - 20 pgs
I got so excited by this zine. The cover claims it is the all Canadian issue, and the first page has a picture of the fabulous McKenzie brothers (Great White North), but sadly there isn't as much Canadian self righteous writing as I had hoped for. There is pretty good coverage of Canadian bands like The Undecided, Thee Pirates, Subterfuge, and Phaedo, though. I think it's cool to see a zine from Canadia focus of Canadian bands and try to provide a forum that my not exist for them in American zines. Hopefully next issue will have more writing about how much better Canada is than America! (CR)
2846 Evergreen St / Abbotsford, BC / Canada V2T 2S1

CHUMPIRE #131 / stamp or trade
8 1/2 x 11 - copied - 3 pgs
Mostly local events and reviews this time, as Greg visits his old teachers and tours "America's oldest brewery." But why the blank page? Shame to see it go to waste. (JM)
PO Box 680 / Conneaut Lake, PA 16316-0680

COMPLETE CONTROL #7 / $1
8 1/2 x 14 - copied - 52 pgs
This entire issue is dedicated to examining the "triumphs and struggles" of the Monroe Park Tent City on the peripheral grounds of Virginia Commonwealth University in August 1998. Organized by the General Strike Collective, the three-day tent city was a temporary occupation designed to bring attention to gentrification and local efforts to criminalize homelessness. The zine includes multiple perspectives, critiques of tactics or diversity, interviews with participants, questions about community-building, and public responses to the action. Committed, sincere, and more thorough and thoughtful than the usual. (MN)
PO Box 5021 / Richmond, VA 23220

CORE #11 / $4 (Europe) $5 (world)
8 1/2 x 11 1/2 - offset - 52 pgs
Whole lots of tough guy hardcore bands, not a lot of content. AFI, Son Of Skam, Earth Crisis, Cro-Mags, Suicidal, Tech 9. All those bands, you'd think there'd be something worth reading. You'd be wrong. Blah. (SS)
Core / Postbus 4269 / 5604 EG Eindhoven / Netherlands



CRYPTIC SLAUGHTER #13 / $1
8 1/2 x 3 - copied - 64 pgs
I really enjoyed this zine. It was not extraordinarily interesting to me in terms of subject matter, but the author, Giovanni, seemed to put care and thought into creating this zine. Cryptic Slaughter is comprised of illustrations, stories about travel, narratives, and detailed, extensive zine reviews. A good read. (JL)
PO Box 1781 / Spokane, WA 99210

DIG IT! #19 / 25ff
8 x 11 1/2 - copied - 44 pgs - French
With Elvis boasting the Flaming Sideburns' logo on the cover, *Dig It*'s staff knows what they like and managed to get a lot of it in here. A scrappy black-on-white layout boasts interviews with the Bell Rays, Electric you-know-who, Turbonegro, and more. Also, they interview the folks behind Fat Possum and break down the Las Vegas Grind. (AC)
32 rue Pharaon / 31000 Toulouse / France

DOLL #154 & #155 / ?
7 x 10 - offset - 172 pgs - Japanese
This is a huge, glossy slick Japanese punk zine. About a third of it is in color, the rest black and white. Full of interviews, reviews, reprints from *MRR* and ads, it serves as the premier Japanese punk resource. Issue #154 has interviews with Donnas and Buzzcocks, #155 has Talk is Poison and the Garlic Boys. If you don't read Japanese, you can still look at the cool photos. (DS)
no address

D R I N K I N G SWEAT IN THE ASH AGE #1 / $3
5 1/2 x 8 1/2 - offset - 92 pgs
Wow. Mike and Travis have put out one heck of a well designed and written personal/political zine. Rarely do zines this good come out, and when they do, I fear they get lost in the glut of crap we wade through every month. Mike has been writing for zines for fucking ever, and Travis is no slouch himself. Their years of

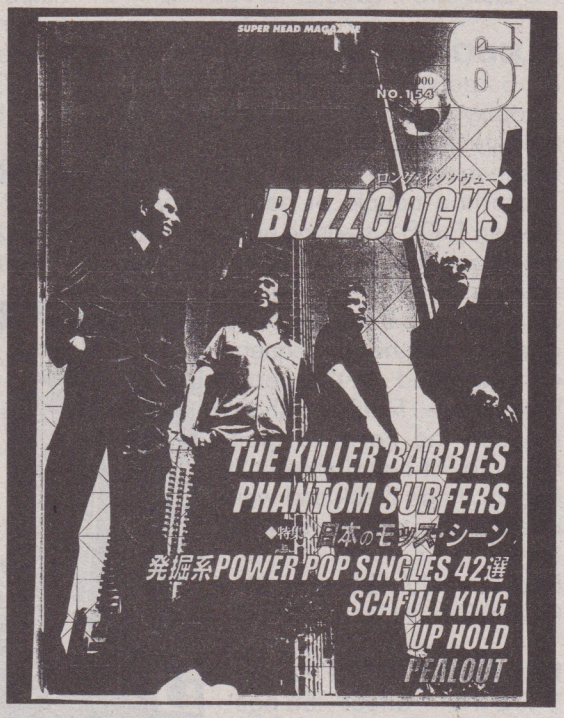
experience and obvious old age give a sense of perspective and depth that is often missing from fanzine writing. Romantic, uncompromising and with no easy answers, this is another top notch product from the true punk Mecca. (SS)
PO Box 14223 / Gainesville, FL 32604

EARQUAKE #70 / $2
6 x 8 1/4 - copied - 30 pgs - French
Earquake's simple, efficient layout packs in interviews with Distraught, Les Charognes and Coverge, along with succinct yet thorough reviews. The record section is neatly padded with song quotes, band pictures, and record cover graphics. Positive attitude, too. (AC)
55, rue Saint Jean / 88300 Neufchâteau / France

EIGHT ITEMS OR LESS #1 / $1 or trade
5 1/2 x 4 1/4 - copied - 40 pgs
Nothing makes me happier than a pocket full of someone's stories, and these well written essays are no exception. Topics in here range from the frustrations and intrigue of vegan vs. vegetarian co-op living, age in punk rock, elderly folks, social memberships and identity, the darker side of history and 'mainstream' reaction to it. This is just a mere taste of what gets told and discussed in this fine little publication. Definitely worth your dollar. (KC)
7540 N Pennsylvania St / Indianapolis, IN 46240
bethbee@usa.net

EMERGENCY #3 / $1
5 1/2 x 8 1/2 - copied - 48 pgs
Awesome stencil and spray paint cover! Inside I found three well written tales (one fiction and two personal) all involving (in one way or another) love, sex, heartbreak, pain, anger and the things that we do to overcome or at least assuage these emotions when they don't turn out as expected. Also in here are some drunken adventures, bike liberation equals self liberation, fallen angel wings, rampant vegetation...hmm... perhaps you should just find out for yourself. (KC)
PO Box 72023 / New Orleans, LA 70172-2023
gorillagorilla@hotmail.com

EVERLONG #2 / $2 ppd
5 1/2 x 8 1/2 - copied - 84 pgs
Lots offered here. Interviews with The Donnas, Mensen, The Candy Snatchers, articles on football (more like game reviews!) Lots of gig reviews and an



article on Marilyn Manson (?). Basically everything that interests this person is covered here, and it works well. (GF)
18 Gays Rd / Hanham, Bristol / BS15 3JS, England

FEAR WHY THE MOUSE CAN'T BREATHE #2 / 50¢
5 1/2 x 8 1/2 - copied - 20 pgs
It's hard for me to review a zine like this, mostly because I don't really think that it's a zine. This is another one of those zines like *Burn Collector*, that is closer to someone's journal, than anything having to do with punk. And that's not necessarily bad, but *Maximum* is a punk fanzine, and a lot of the zines we get to review aren't. Having said that, this is not a bad "zine", it's basically a series of two or three page stories about the author's somewhat melancholy life, failed or failing relationships, and regrets. This guy can write, and his stories are interesting, but probably more so if he was your friend. (CR)
5258 Five Fingers / Columbia, MD 21045

FLAGBURNER #6 / $3
5 1/2 x 8 1/2 - copied - 32 pgs
There's something about this zine that just doesn't sit well with me. I guess I will never get to a place where I can read men's ideas on sexism and gender politics without cringing. This zine doesn't change my mind. The writer comes off as more then a little arrogant, and not just in the brief political writings, but also in his interviews where he has this terribly annoying habit of inserting his own parenthetical comments in response to what the interviewed person says. But if you're really interested in reading a Finnish zine with interviews with, Oi Polfoi, Diaspora, Bitch, and a few other Finnish bands, go nuts.(CR)
Janne Nystrm / Eurantie 12A9 / 00550 / Helsinki, Finland

FOR CRYING OUT LOUD #4 / $1 + stamp
5 1/2 x 8 1/2 - copied - 14 pages
This is pretty short. A couple of articles on work and selling your zine which are unremarkable. Then there's an article on "retards" which is ignorant and offensive. The author talks about how he's worked with developmentally disabled folks and isn't making fun of them, but... If that's true, he certainly didn't learn anything from doing it.There's also an article on how he wants to hear the women who don,t respond to his affection "gurgling on their own blood." I know, he's thinking these things are just jokes, but there is more than enough violence against women and prejudice against disabled people to deal with it. We don't need to see it again in what is allegedly a counterculture.(MJ)
311 N 6th Ave / Pensacola, FL 32501

FRACTURE #12 / $3
8 x 11 - offset - 168 pgs
This is kinda like the *Maximum* of Europe. There are plenty of columns (pretty decent) and interviews with Good Clean Fun, Stalingrad, Ray Cappo, At the Drive-In, and some record labels. Of course tons of reviews and ads, though too many indie rock reviews, I must say. Probably the best free-in-person music zine I've seen. (JM)
PO Box 623 / Cardiff / CF3 4ZA / Wales / UK

FULL FORCE ATTACK #1 / $2
5 1/2 x 8 1/2 - copied - 36 pgs
This is a very hit and miss number. It has a great interview with a Skinhead in jail. There are some interesting reprints (Hostelling, Brian Deneke, skydiving) but also some muddy pho-

tos (and content) of interviewed bands: Youthful Offenders, Razorwire, and George Tabb. There is an interesting blurb about punksex.net where purveyors of porno can see it in the genre of choice (emo and hardcore are mentioned), but only a blurb. The content about the authors college life seems stilted and out of place. There is a great piece commenting that the new cinema for the skinhead crowd should be Fight Club and no longer Clockwork Orange to which I say Oi! (AR)
1 Church Green / Concord, MA 01742

GARAGELAND #3
8 1/2 x 11 - copied - 32 pgs
This comes with the split "7 of the Panic Buttons and The 3Ds. This zine has a cut and paste 1950's horror flick shtick feel to it. Rather nice. Within is a Beer of the Month, an Alabama scene report, an interviews with Southern Culture on the Skids, The Gimmicks, a piece on wrestling, some record and zine reviews. Topical, but about a world that should be heard from more. (AR)
1219 McKinley Ave / Huntsville, AL 35801

GRUB #10 / free w/ 55¢ stamp or trade
4 1/4 x 5 1/2 - copied - 24 pgs
Boy, am I a sucker for a zine like this. First, it's about food, then it includes easy to follow recipes. And lastly, it's pocket size. This zine includes anecdotes about food and has 5 pull out recipe cards. Also comes with a red ribbon book mark. Perfect companion to *Food Geek*. Highly recommended. (DS)
P.O. Box 1471 / Iowa City, IA 52240

HEARTATTACK #26 / $1.50 or $5 for 30
8 1/2 x 11 - offset - 96 pgs
I think this is the most relevant "big" hardcore punk zine being produced today. This issue features a section with other-than-white folks discussing their experiences in our mostly-white scene. I found it to be excellent food for thought. Of course there are tons of letters, columns, ads and reviews as always. The print is too small and your eyes will be old before their time if you read all the reviews. Oh yeah, there's excellent photography to boot. I am quite stoked on this publication. (JM) For the record, I couldn't agree more with Jeff's review, and I'd also like to add that this is worth buying for Lina Garcia and Mimi Nguyen's pieces alone. You've got enough change laying around in your room, get off your ass and order this. (KC)
PO Box 848 / Goleta, CA 93116

HLUBOKA #19 / $3
8 x 6 - copied - 88 pgs - Czeck
A totally cool punk-anarchist zine from the Czeck Republic. There are a couple of scene reports from around the world. There is a couple of band interviews Ravelin 7, DS 13, a long and interesting article on the factory farming of animals, and a really great article on America's bombing of Yugoslavia, and the consequences it has had on the people living there. Finally, I should mention the cover is great, the color of blood always livens up those black and white images. This zine is totally rad! (HH)
Filip Fuchs / Grohova 39 / 602 00 Brno / Czeck Republic

IMPACT PRESS #27 / $2
8 1/2 x 11 - offset - 56 pgs
This contributor-driven political magazine addresses both social and cultural justice from a progressive perspective. The articles include a critique of capital punishment, the "unholy alliance of imperialism and the KLA" and the CIA's recent role in Yugoslavia, health care, the gender gap in wages, black conservatism, and "headlines for the conscientious eater." There's a useful "third party guide" to the 2000 elections, featuring the Green and Socialist Parties. Music reviews and comics complete this rather well-rounded magazine. (MN)
PMB 361 / 10151 University Blvd. / Orlando, FL 32817

MANE THEKEL FARES #2 / $3
8 x 6 - copied - 44 pgs - Polish
This zine covers the Polish scene, and highlights bands that are mostly unfamiliar to those in the USA. There are interviews with Mrtva Budoucnost, Afekt, Silna Wola and Third Degree. There are also articles on the punk scene itself including lots of gig reviews and the anti fascist soccer team St. Pauli. Another great place for making contact with the Polish scene. (HH)
Tomek Laska / ul.Adama Mickiewicza 114/7 / 38-200 Jaslo 4 / Poland

ME NOT #2 / 50 ¢/ 2 stamps/ trade
5 1/2 x 8 1/2 - copied - 24 pgs
Personal thoughts, most of it depressing. There are a lot of zines like this, but that's okay with me. We all struggle with stuff, and it sometimes helps to hear about others. There's nothing new here, but it is new because it's from him. (GF)
401 Colonial Dr #9 / Ipswich, MA 01938

MINK #1 / $1 + 2 stamps
6 1/2 x 8 1/2 - copied - 20 pages
This zine contained a lot of mixed messages in what it seemed to be attempting to convey to readers. The "critiques" of feminism are very poorly thought out and seem incredibly reactionary. Many pages of this zine are filled with commentary on how women are pressured to conform to a very specific, oppressive, unhealthy body type in this culture, in addition to a personal discussion of the author's experiences with food/body image issues. After one of these stories, I turned the page to read the author's obnoxious insults aimed at a "grossly obese" woman (the author's words), who made repeated trips to the buffet during the author's trip to Atlantic City. I guess its okay to scrutinize, judge, and insult women and people whose body shape is different from yours if you also write about feminist issues in the same zine. I would advise the author to deal with some of her issues and internalized fat-phobia before she inflicts her offensive, illogical, poorly articulated "zine" on the world next time. In the meantime, I can't really recommend this zine to anyone. (JL)
PO Box 217 / Ottsville, PA 18942

MUTILATED NEWS #9 / $3 or trade
8 1/2 x 11 - copied - 60 pgs
Where did editor Noel Francia find the cover illustration of a mohawked punk at his typewriter, wide-eyed with fear as a nuclear bomb explodes out-

side the curtained window?! This zine has a great crowded, cut-and-paste aesthetic and an international flavor with tons of interviews with the likes of Sabrina Sandata of *Bamboo Girl*, All You Can Eat and Against All Authority, but also locals Putang-I-Nas and WUDS. The latter make some crazy homophobic and misogynist statements about "sin," "lust" and other imagined evils, apparently attributable to their spiritual beliefs as "devotees of God." Other contributors represent France, Greece, Malaysia, Belgium, Ireland, the list goes on. An article about AIDS and the Catholic Church is reprinted here (which in part counters some of the wack politics of WUDS), as well as a few very short columns about banning cockfighting, the limits of animal liberation, and schooling. (MN)
Mutilated News / PO Box 4527 / MCPO 1285 / Makati City, M.Mla. / Philippines / mutilatednews@hotmail.com

MY DIRTY HANDS #4 / $1
5 1/2 x 8 1/2 - copied - 26 pgs
This zine was borne out of a journal maintained by the author. This is exactly how this zine reads. It is filled with very personal, intimate stories, anecdotes, and poems mostly about relationships and descriptions of emotional experiences. The zine concludes with some info about Mother Jones. Usually these kind of zines bore and annoy me, but this one is alright. (JL)
6882 Chestnut St / Hanover Park, IL 60103

NO PASARAN #4 / $1(Arg.), $3(US) world
8 x 11 - offset - 16 pgs - Spanish
Another fine read from Argentina. Political articles, essays, opinions; interview with Dropkick Murphys and an article on Stiff Little Fingers; zine and music reviews. I particularly liked the articles on anarchism in Argentina and on the history of resistance there. Very worth your while. (NN)
C.C. 28, Suc. Quilmes, 1878 - Quilmes, Buenos Aires, Argentina / upthefukingpunx@hotmail.com

OBSCURE #4 / $?, trades OK
8 1/2 x 11 - copied - 36 pgs
I was interested in hearing about the Thunder Bay scene, but was not real impressed by this zine. Maybe if you are as interested in industrial and new-school metal as you are in d.i.y hardcore punk, but I am not. There are short interviews with Union 13 and the "hilarious" (yeah right) racist behind

Anal Cunt. It seems the columnists are in high school, and some typical teenage boy bullshit appears. Also there's some places to visit in Thunder Bay, ads and reviews. (JM)
PO Box 29061 / Thunder Bay, ON / P7B 6P9 / Canada

ORGAN OF HOPE #1&2 / two stamps or trade
8 1/2 x 11 - copied - 1 pg
One pager covering the New York and New Jersey scenes. Full of gossip, and show reviews this is just what every local community needs. (SS)
PO Box 3400 / Wallington, NJ 07057

PAXIL / LIFE IS TRYING #3 / $1?
5 1/2 x 8 1/2 - copied - 56 pgs
I think there's nothing I look forward to less then reviewing split zines. This one is quite a bit better though, mostly because both sides are totally different. First off, *Paxil*.. Another one of these lowercase angst ridden zines that people think that I really love, and sometimes I do. I can't say that this is one I really love though. The writing is good, though the stories, are probably more interesting to the author then any reader. But he does capture that, romanticize-the-pain / hurts-so-good feel, necessary for a good personal zine. An interesting and well written zine if maybe a little too self-absorbed. *Life is Trying* is another can of worms all together. Despite my feeling that I probably wouldn't like this guy to much if I met him, I can say he writes a good zine. This side, like *Paxil*, is deeply personal, but with more of a punk edge. Stories about drinking malt liquor, traveling, drunken fun, and piss bottles. I really liked reading it. Especially his brief life in California. The two of these zines compliment each other well and the whole package is a pretty good treat. I'd say it's worth your money but they forgot to write the price on it. Send a buck or two and enjoy this one. (CR)
PO Box 821 / Valley Stream, NY 11582

PERSONALITY LIBERATION FRONT #3 / $3 ppd
5 1/2 x 8 1/2 - copied - 68 pgs
This is, by far, one of the most worthwhile, insightful, interesting zines that I have reviewed. In many ways, this zine is very sophisticated, thoughtful, and critical in its analyses, comments and writing in terms of race, class, gender, and sexuality, without being dogmatic and patronizing to readers. This is a huge problem that I often experience when reading zines and political literature in general, whether it be lefty or not. It does use some cheesy rhetoric and slogans, but I did not feel lead by it or pressured to conform to a particular worldview to relate to the author's ideas. I can't describe everything that this issue covers, but I appreciate this zine very much and highly recommend it. (JL)
PO Box 3023 / South Brisbane, BC Qld 4101 Australia

PLASTIC NEWSLETTER #13 / $1
8 x 11 - offset - 4 pgs - English
This short but intense zine covers the hardcore scene. There is a band news section, an interview with Capitalist Casualties and Unholy Grave. There is also a page of record reviews. This is worth checking out if you're into making contact with the Polish scene. (HH)
Impeachment Records / POB 42 / 95201 Pabianice 3 / Poland

PUNK SHOCKER #9 / **PRODUCT** #8 / $3
8 1/2 x 11 - offset - 40 pgs
This is a split issue from these 2 British zines. It's *Punk Shocker*'s 10th anniversary issue and it's a good one. Interviews with Leatherface, Stratford Mercenaries and Turbonegro. There are tons of reviews, football info and a couple of essays. Well worth it. I preferred it to the *Product* side, which is Scottish and very much in the spiky mohawk school. Inter-

views with the Casulaties, singer from the Sic Boys, who is a GG Allin kind of guy, and an interview with Wakey from the English Dogs. There are a couple of good articles, it's just not my cup of Irn Bru. Overall, this split issue is definitely worth getting, especially because it is so great to see British zines that don,t just fawn over shitty American bands.(MJ)
PO Box I.T.A. / Newcastle Upon Tyne / NE99 ITA / UK

RAPID FIRE MAGAZINE #20 / $?
8 1/2 x 11 - copied - 40 pgs
Interviews with U.S. Bombs, Lunachicks, Vice Squad and The Business. A motorcycle trip, some thoughts from the editors, way too many 'props' to the Dropkick Murphys and 'thanks to (insert label/band name here) for the backstage pass bro' for my taste. Oh yeah, there's also 17 pages of live show reviews in here...pretty much revolving around the aforementioned bands and the Warped tours. Record reviews round out this fairly forgettable issue. (KC)
3497 Theodore Roosevelt Hwy / Bolton, VT 05676

REVOLT #11 / 50¢
5 1/2 x 8 1/2 - copied - 12 pgs
Some updates on protest in Eugene, some news briefs, and a report on Italian anarchists on trial. Plenty of talk about destroying the system, but nothing about, uh, practical ways to obtain food and shelter without it. They will live in the woods and hunt and gather and we losers with jobs will weep for our homes and starve, I guess. (JM)
PO Box 1131 / Eugene, OR 97440

A SMALLER FOOTPRINT #1 / $2
8 1/2 x 11 - offset - 64 pgs
Jam packed with writing. The interviews (Indecision, Atom and His Package, Braid, Shogun) and extensive music reviews were the highlights for me. The essays on the WTO demo and on music industry backstabbing weren't half bad either. I like that they included several fiction short stories, but was a little disappointed with the writing quality in most of them: not much depth beyond being a horny young guy. But the zine has so much stuff that it's still worth the cover price. Supposedly comes with stickers and button, but I didn't get them (sniff). (NN)
PO Box 2337 / Boulder / CO / 80306 / stuart@asmallerfootprint.com

SOCIAL HORROR #1 / $1
8 1/2 x 5 1/2 - copied – 16 pgs
Zines have become increasingly ubiquitous in popular culture, what with at least five books published on the subject in as many years and Tower Records carrying a small assortment on their store shelves. There are so many examples to guide or inspire you on your way, and teenage girls especially have created some amazing work in last ten years. That said, why do a zine that is mostly badly hand-written scrawl and pencil drawings of yourself in proto-typical punk gear? Vivianne seems preoccupied with being "punk:" she talks about dying her hair if it were a "bold political statement," bemoans the lack of cool punks in her area, writes bad poetry, and says that, "Some of the nicest people I've met are poor! You can have an intelligent conversation with them!" Please do some research. (MN)
3500 Edenborn Apt 114 / Metairie, LA 70002

SYNTHESIS #5 / $3
5 1/2 x 8 1/2 - offset - 60 pgs
My pick of the month!! Excellent zine combining the personal, punk, and political and adding a dose of fun. There's lots of local info sharing in here, on collectives, distros and underground publications. There are political articles on genetically modified foods (why is the rest of the world so ahead of the US on this?), gentrification, body image, and Project Censored's Top 10 Censored New Stories. I really liked the personal commentary on the "scene" - the way feminism is regarded in the punk scene (including a comparison of the More than Music fest and the sXe, boy-focussed VortNVis festival). There's an interview with Dominatrix (girl HC from Brazil) and some really interesting surveys on punk and imperial culturalism answered by punks in Eastern Europe and the Southern Hemisphere, as well as one on "human nature." It's nice to read opinions of those not necessarily in bands, but with lots of interesting stuff to say. I'm only scratching the surface here - there's also lots of personal bits to flesh this out, vegan recipes, book & music reviews, etc etc. This totally rocked my world and you should send for it immediately!!!! (MD)
Laura / 14 Batavia Mews / London / SE14 6EA UK
laura_wirtz@yahoo.com

THIRD SIDE #1 / $4.50, $6 world
8 1/2 x 11 - offset - 40 pgs
What you've got is some serious drugged up, early '80s punked out anger going on here. Not only is he obsessed with bands like Negative Approach and Negative FX (who isn't?), he has extensive (plagiarized) articles on serial killers, how to get high legally, and interviews with Full Speed Ahead, Al from *Suburban Voice* (whom I always like seeing given props) and the ultra-angry Dillinger Escape Plan. The interviews are actually quite well thought out, as are his railings against society, but I just don't know about the price. Definitely worth it if you want to know anything new about the aforementioned bands. Still, an undeniably strong first effort, and can you blame the guy for his fascination with murderers and psychedelics? He lives in Vegas! (RD)
PO Box 82172 / Las Vegas, NV 89180-2171

TREEFLESH #8
7 x 8 1/2 - copied - 40 pgs
On first glance this produces a chuckle. There is a hand drawn recreation of a rather common leftist graphic that is done rather poorly. Flipping through, without reading, would give you the same feel. Enthusiastic, prejaded, dogmatic eco/anarchist/feminist stuff. But then I read the damn thing and I was impressed. There were some excellent and detailed first hand accounts of some peoples struggles at A16. The analysis was not willfully ignorant and pedantic, but optimistic and pissed at all the right things. A general anti-technological and pro-prisoner theme was common, but not overriding. This is a good project and important for networking radicals in the far Northeast. (AR)
PO Box 869 / Searsport ME 04974

TRUST #82 / $4
8 x 11 - offset - 68 pgs - German
This is another great issue of *Trust* one of Germany's longest running punk fanzines. This issue includes band interviews with L7, Snuff, Combat Wounded Veteran, Botch and Sandy Dillon. There is also an interview with the visual artist Mark Rydan. Finally there are loads of record reviews and the usual, best gig listing, in all of Europe. (HH)
Post Box 11 07 62 / 28087 Bremen / Germany
http://www.trust-zine.de

UNDERDOG ZINE #29
8 1/2 x 11 - offset - 54 pgs
This issue of the stalwart *Underdog Zine* is concerned with issues of religion. There are some personal editorials on the matter that struck no chord with me. There is a great scene report from Rogers Park (a neighborhood in Chicago). There are the usual updates on the culture in Chicago (bands, labels, stores, and zines). A history of the Chicago dive scene circa 1900 also fills many pages. This is a damn good read. (AR)
1513 N Western Ave / Chicago, IL 60622-1747

UNDER THE VOLCANO #56 / $2.95
8 1/2 x 11 - offset - 88 pgs
In this issue of *UTV*, you get treated to interviews with Flavor Flav, Snapcase, Punk Core Records and more. The interview with Flavor (not Flava!) was pretty interesting, not something you see in many punk zines. The interview addresses your burning questions about Flavor like how many clocks does he own. Order now and find out. (DS)
PO Box 236 / Nesconset, NY 11767

VEXED #1 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 24 pgs
Warning: this zine is extremely intense and deals with serious shit. It was really hard to read some of this; and I felt weird about it, because while I could see that writing this was probably very cathartic for the editor, it was *so* personal, that I felt voyeuristic or something. It's basically a lot of writing about Rebecca's life as a teen punk and about getting sucked into a scene that's out of your control - with manipulative adults, drugs, alcohol, sex, violence and abuse - and trying to move beyond it. I hope that through doing this zine, she can find some support for speaking out. (MD)
311 N 6th Ave / Pensacola, FL 32501

WITH HARMFUL INTENT #2 / 50p + SAE (UK), $2 (US) + IRCs
5 1/2 x 8 1/2 - copied - 32 pgs
Well done interviews take up most of this zine: Neurosis, Bouncing Souls, Mixtwitch, No Use For a Name. There's also reviews of live shows, releases, and zines. The editor writes about his ongoing efforts to figure out why Tower Records is so damn expensive, but since this is a carryover story from the previous issue, it's not completely clear what his aim is. If you are a fan of any of the above bands, definitely check this out. (NN)
Cormac Sheehan / 14 Antogher Road / Roscommon / Ireland
whizine@hotmail.com

MORE LISTINGS

AROWEB #8-10 / 2 stamps
Short zine with a lot of columns by students on high school life, band interview with the Hippos, 2 pages of quotes by the editor's friends. Trades ok.
117 Sturbridge Rd / Clarks Summit, PA 18411-1067

FREAK TENSION #4 / $1
Interview with the Varukers, Shelter, H20, record and show reviews and a fictional story about a punk rock "Night of the Living Dead."
2124 Orchard Pl / Eau Claire, WI 54703
FreakTension@aol.com

GAME OF THE ARSEHOLES #3 / a stamp or two IRCs
Un-ashamed blatant worship of ugly, trashy early '80s HC (Japanese, Swedish, Finnish etc.) that's intent on educating people of bands like Anti-Cimex, YDI and the Shitlickers. A commendable effort.
9 Fenwick Rd / Whippany, NJ 07981

GODAMIT! #1 / stamp or trade
Small handwritten zine with articles about religion, high school, the news, being shy, LSD.
4409 N 66th St / Scottsdale, AZ 85251

IF THOUGHTS COULD KILL #2 / $1 or trade
From the bowels of Missouri emerges a zine by high school kids who are trying to make a difference. Average stuff, but a decent start.
9605 Deer Trail / Haslett, MI 48840

SOMETHING FOR NOTHING #48 / 55¢ stamp
It's Christian. So there are writings on things like "Christian Anarchy" and Jesus vs. Christianity. There's also some "punk" stuff, like reviews and personal writing not about Jesus or Christ or any of that crap...
516 Third St NE / Massillon, OH 44646

THIS IS FREE TO JUNIOR HIGH GIRLS #1 / ?
A painfully executed "comic" that's rife with misspellings and lack of originality. Reading this could provide one of the few chances in life to feel that you were truly cheated out of your free time.
1021 NW Circle / Corvallis, OR 97330

THE TROUBLE WITH NORMAL #46 / $1 + 2 stamps
Mostly music zine with a lot of show and record reviews and interviews with the Smugglers and Sarah Dougher. There's also some information on Ladyfest. Trades okay.
PO Box 329 / Columbia, MO / 65205-0329
ttwn@hotmail.com

RETARD RIOT #1 / $2
Reprints, generic graphics (Simpsons, etc.), stupid poetry, a few rants and reviews. Not worth $2 for sure.
67 Barclay Rd / Clintondale, NY 12515

WAR JOURNAL #1 / stamp or trades
8 1/2 x 11 - copied - 1 pg
Hardcore reviews, punisher graphics, um... reviews. Yeah.
815 Carlton / Mishawaka, IN 46544

Ayun Halliday is the creator of East Village Inky, a fabulous zine about one woman and her adventures in NYC with Inky, her child. By the time you read this, Ayun will have had her second baby. She has also moved to Brooklyn, which should change her neighborhood focus a little. We did this interview via email—very modern.

THE EAST VILLAGE INKY

MRR: Is this the first zine you have done?

Yes.

MRR: What got you to do it?

I had always wanted to make an ongoing zine, but I never had a subject matter or theme compelling enough to actually push me off the log of possibility into reality. Then, right around Inky's first birthday, Greg and I traveled to Glasgow, Scotland to visit some friends who were teaching a wonderful performance workshop called the Goat Island Summer School. We decided beforehand that Greg would enroll as an actual participant and I would audit the classes and performances with Inky (who was just taking her first staggering steps). I had it in my mind that I would be considered a full fledged participant and do all the exercises and get to know all the other people taking the workshop. It turned out to be impossible to do that with a one year old. My attention was constantly on her and whether she was disrupting everyone else's experience, and I became very dismayed that most of the other participants viewed me as Greg's friendly wife, the mother of that cute kid, who was always hanging around at lunch time. It was very hard for me to have what I considered to be a diminished identity. So, when we got home to NY, I started writing and drawing the zine during Inky's naps to reclaim some sense of creative purpose and to put myself in front of an audience as a participant rather than someone on the sidelines.

MRR: What does Inky think of it. Does she understand what you do?

She's very pleased with it. Initially, she didn't like giving them away. She didn't like giving away her birthday party invitations either. A while back a friend with a guerrilla postering business was being written up in the *New York Times* and he had no customers when the reporter planned to tail him, so I made up a batch of *East Village Inky* posters with a drawing of Inky and she was as nonchalant as a queen, pasting multiple images of herself on the lampposts of our neighborhood. She likes the drawings, and it's very gratifying to me when she recognizes who they're supposed to be. She likes to roll them with the brayer when I'm stapling them. The other day she was looking at #7 and she dissolved in laughter and then sighed, "Oh, thank you!" My heart soared like a hawk.

MRR: Do you think you'll be able to stick to your quarterly schedule once you have your baby?

Yes. It's a way of keeping my marbles together, this self-imposed linear deadline amidst all the circular activities of child care.

MRR: So, there's East Village Inky and hipMama, which are both geared to the hipster Mom set—do you know of any others?

Not really, though a Hip Mama style article has been known to turn up in *Bust*. Salon.com has a section called "Mothers Who Think" that I've never really investigated. I suspect it's not quite as geared to the raised-by-wolves set, but with a name like that, it's got to be far afield of "Parenting and Parents" and all that tripe. There are some inspiring books: *The Mother Trip* by Ariel Gore and *Fruitful* by Anne Roiphe spring to mind, as do some short stories by Grace Paley.

MRR: It's interesting to see our generation of women, those who grew up on punk and feminism, becoming moms and what they do with that. What do you think?

Of course! I agree! Speaking for myself, and I suppose for others who I've met on the Tompkins Square playground and through *hipMama*, there's a real difference in the way children are allowed to express themselves and how they interact with adults. As a child, I was very shy and I felt a wide gulf between myself and my parent's friends. I guess any parent tries to supply things that they wish had been a part of their upbringing. I try to teach Inky lessons in compassion and inquisitiveness, rather than rigid boundaries of how to "act nice." And I try to put myself in her shoes when she's upset or mad ... I got really angry when we were leaving a Children's Museum where Inky had had a great deal of fun—she started to cry and my mother told her, "That sounds fake-y to me!" It didn't sound fakey to me! It sounded like someone who had a right to be sad that the fun was ending, and should be allowed to express her feelings.

Of course, we're still in the minority. Many Americans raise their children according to "experts" and corporate magazines, and they don't seem to take much enjoyment from their children and they don't seem very intrepid. I helped out in this little art class at the 14th St. YMCA and I had a bad feeling that most of the other mothers thought I was a hairy freak. Of course I thought they were all snooty, privileged matrons. I dealt with it in the Stuyvesant Town vs. The East Village article in *EVI* #2 and I've heard I enraged at least one Stuy Town mother with my sweeping generalization. A Stuy Town father whose son took classes at the Y responded with great humor. Actually, I think that's what it boils down to. If you can keep a sense of humor about yourself, it doesn't matter so much if your kid sleeps in a crib or has a nanny or drinks formula. When the sense of humor is absent—and this goes for "attachment" style parents like me, too— parenting is a stone drag.

MRR: What's the best part of being a mom?

The love this young person harbors for

you, the tiny fingers twined around your neck, the snuggling, the kisses.

MRR: I know you contributed to the latest issue of Bust, do you contribute to anything else?

I wrote a couple of really dark humor pieces for www.indieplanet.com that had nothing to do with parenting. I hear they keep getting cut as too offensive. I write for the mothering portion of *Oxygen*. I'd love to contribute to other paying venues, but that nap time is too valuable and too short to research the markets much.

room; so nasty, so competitive. If your first baby scores a Huggies commercial, you've got a fine chunk of change for her education, but you don't want to be hauling them into some disorganized, nap-disrupting audition in SoHo when there's a sibling in the picture... Also, I don't want Inky to get hooked on that kind of applause, if I can help it. (She's in *Hamlet* because the director, Michael Almereyda, is a friend and I think casting Inky helped bring the film in under budget as she "worked" for free).

MRR: What kind of response do you get? What's the craziest or most interesting response?

I TRY TO TEACH INKY LESSONS IN COMPASSION AND INQUISITIVENESS, RATHER THAN RIGID BOUNDARIES OF HOW TO "ACT NICE."

MRR: What are your favorite zines?

I'm Johnny and I Don't Give a Fuck, hipMama, Dishwasher, Queenie.

MRR: Do you have a favorite writer?

Oh, there are many, some of whom I haven't read in years. Truman Capote. Katherine Anne Porter. Carson McCullers—especially when you consider that she wrote *The Heart is a Lonely Hunter* at the age of 21 or something! Willa Cather. Chekhov.

MRR: What kind of music do you listen to?

I'm more than a bit of a musical dork. I get into things about five years after everybody else, if at all. As a genre, I like old tub thumping, back-of-the-bar, little dusty church circa 1920 music, but I confess to not knowing all the artists' names and back stories. If I got to take one musician's works to the desert isle on which I'd be marooned indefinitely, I'd take Tom Waits', because in addition to liking his voice and tunes, his lyrics are so funny and idiosyncratic—it'd be like having a fellow human with me. I listen to "Songs in the Key of Springfield" and "Go Simpsonic with the Simpsons" frequently, because those are Inky's favorites, and I really can't complain as those songs are brilliantly realized satire.

MRR: Are you going to push Inky into a movie career and be a stage mom? (Inky had a cameo in Hamlet with Ethan Hawke).

No! Partly because that would get in the way of pushing myself into my own career as a zine maker! And man, those child casting calls—the tension in the

The reader response is a constant source of gratification. I get a lot of praise from fellow mothers, many of whom live in communities far less tolerant of their co-sleeping, extensive breast feeding, anti-Elmo stance than the one where I am fortunate enough to dwell. I hear a lot of "oh, my kid did the exact same thing and my cat has a stuffed animal that he humps five times a day too." I got a letter from a woman with adult children saying that I was a good mother and that made me feel all warm and gooey. Occasionally I'll get prisoner mail, which I somewhat reluctantly don't answer, because I feel like I've got to protect Inky and keeping the door closed on someone who doesn't identify his crime (or conviction) is a way to feel like I'm exercising some common sense. I've only had a couple of negative responses, one of which came recently from a man in LA, who sent a quote he didn't expound further on, which if I remember correctly bashed Charles Dickens for sentimentalizing children. I think he addressed me as Madam, so he's probably someone who's up for a little fun sparring, but frankly, I can't devote the nap time to it and also, it bummed me out that he thought I was sentimentalizing Inky as I think that's what I'm avoiding—though clearly the warts and all presentation is seen through the goggles of unconditional mother love. (I have a feeling that the fellow who wrote this letter, smart as he is, is not a parent). The best thing I ever received from a reader is an oil painting depicting two young chimpanzees in baby swings, one of them with Inky's hairdo and a yellow dress labeled Inky and a younger one waving a rattle in the shape of Stalin's head. She wrote that she included the Stalin head for Greg, which thrilled me.

MRR: You draw some great comics. Have you ever thought about just doing a comic?

Thanks. I have thought about that over the years but have never managed to generate more than a few pages. About ten years ago, a friend got me into a comic about a disgraced samurai called the *Baby Cart Killer* who wanders imperial Japan with his infant son, dispatching bad guys. I forget his name. The baby's name is Daigoro and Daigoro can really kick ass when his father's in trouble. I was thinking I'd like to do a comic about fierce, breast feeding mothers who wander the city in bands, dishing out punishment to people who give them snotty looks in restaurants and refuse to give up their subway seats to pregnant women. Maybe when Inky and her impending brother get old enough to want me to knock off writing about their doings, I'll take that up. Maybe I'll take some figure drawing classes and learn how to draw for real.

MRR: You say you're not a punk but you send E.V.I. to punk zines—why? You must identify in some way with this community.

I identify with the DIY ethic and aesthetic. As a theatre artist, I far prefer effects with flashlights and coffee cans and ticket prices of $10 to the overblown bombast of Broadway. As far as sending *EVI* to *MaximumRocknRoll*, a friend from my theatre company, Dave Awl, once told me how a poetry zine he'd made in college, *Damned Pansies*, got a good review in *MRR* and that led to all these people ordering it, so I

always had it in mind that when one made a zine, one would send it to *MRR*. Because I always find it much more fun to put my art and opinions in front of strangers—their feedback is always much more exhilarating and making connections is a large part of the reward.

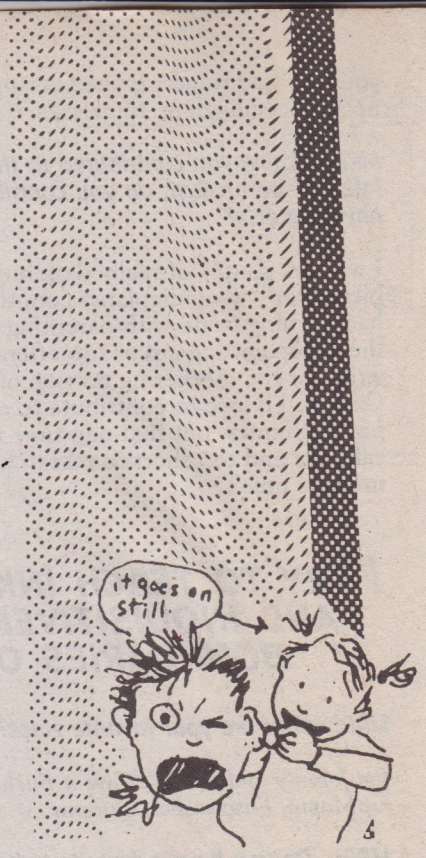
I wish I'd been hip to punk as a high schooler in Indianapolis in the early '80s (my mother would have had a heart attack). I was definitely the freak at my very preppy school, but never an outsider as I'd gone there since 2nd grade and was one of those obedient, friendly kids who likes school on the whole and gets invited to a lot of birthday parties. If I'd had a punk community to tumble into, I probably would have, but instead, I became friends with a beautiful girl, now dearly departed, who liked to smoke pot and listen to The Doors and she had a big poster of Janis Joplin and a warm, permissive mother, so I followed her example and tricked myself out in gauzey hippie clothes and ankle bells. And I liked a lot of '60s and '70s music, but my ears couldn't handle any headbanger stuff. So... I was a late bloomer as a teenager. Maybe I'll be a late bloomer as a punk rocker. I am thrilled to be so accepted by these punk vets even though I'm a dorky floppy-trousered, married, timid-eared mom. Thank you!

MRR: Will you change the title, now that you are a Brooklyn dweller and will have a second kid?

No, though maybe the "East Village" will get smaller and smaller in my already tiny penmanship til it just looks like a couple of grains of pepper. East Village—a sort of mythical East Village centered in our beloved Tompkins Square playground—is a state of mind, particularly when it comes to my philosophy as a parent. And as for that second kid, maybe I'll have to have his name tattooed on my tricep or something, to make up for the name of the zine. Maybe I'll write a novel and name it after him. Maybe he'll be private by nature, and would shrink up like a spider on a hot skillet at the thought of his mother putting out this absurd little Xeroxed booklet under his name.

MRR: Best and worst of living in NY?

Best is the availability of movies, theatre, eye candy, street freaks, human nature, ethnic food, people of all races, incomes, backgrounds, nationalities forced to comingle, and the excitement of recognizing your own town in so much of popular culture. Subways to get you to and from all this stimulation with a minimum of hassle. The cultural history of the place. The fact that you can walk to procure food, entertainment, and just about everything else. The small town neighborliness that occurs when you are recognized by merchants and other people making the rounds with small children. Worst is the price of rent and health insurance. Robbery!



WHO NEEDS THOSE GLOSSY BABY GAP ADS? WHO NEEDS THOSE STUPID ARTICLES ABOUT WHAT TO BUY FOR A NURSERY?

MRR: Does Inky really have three thumbs?

Inky has three thumbs, one of which is a double thumb. If you ink her, she leaves a heart-shaped print.

MRR: Do you have aspirations to make it a bigger magazine?

No, I just have aspirations for more people to read it and bestow fortune and respect upon me. I wish people who bought *Parenting and Child* and *Martha Stewart Baby* would read *EVI* and say, "Hey, this is so much better! Who needs those glossy Baby Gap ads? Who needs those stupid articles about what to buy for a nursery? I prefer this fine publication! I will seek out other zines, but in the meantime, I will help this Ayun Halliday person to jump a couple of rungs up the ladder by paying her to write her unedited, tangential personal essays for lots of money! I think I'll start by sending her a nice long letter full of compliments and stickers for that little scamp, Inky."

Ayun Halliday / 122 Dean Street / Brooklyn, NY 11201

ESCAPE POD RECORDS

THE SHY GUYS / JUST ONE LEFT SPLIT CD

Two great pop punk bands on one CD. Catchy as hell songs. Only $10ppd. Look for Just One Left on tour in Aug-Sept.

ALSO STILL AVAILABLE

KICK ASS PUNK PACKAGE
* Three Punk Comps On CD (48 Bands, 62 Songs)
* 1 Escape Pod Zine
* A few stickers, and patches

ALL FOR $10 POSTAGE PAID

Send Cash or Money Orders to:

ESCAPE POD RECORDS
PO BOX 1462
GRAPEVINE, TX
76099

WWW.ESCAPEPODRECORDS.8M.COM

goat shanty

"ENCROACHMENT" CD EP

Grinding hardcore whirlwinds of noise from Athens, GA... ex-Tres Kids and Rash of Beatings...

$4 ppd USA/$6 ppd World

SHOTWELL *Miami*

split LP

Two of SF's best bands split one LPs worth of pre-evicted joy and post-eviction anger... members of Hickey, Los Canadians and Strawman... comes with 32 page zine about the records story...

$7 ppd USA/ $10 ppd World

Distro by No Idea, Stcikfigure, Tribal War, Traffic Violation, Sound Idea, Choke and a few more... If you can't find our records in your local stores, call and we'll get them there... (415) 249-9137

Cash , check or Money Order made out to: **Paul Barger**

Stamp=catalog or go to www.geocities.com/norecords

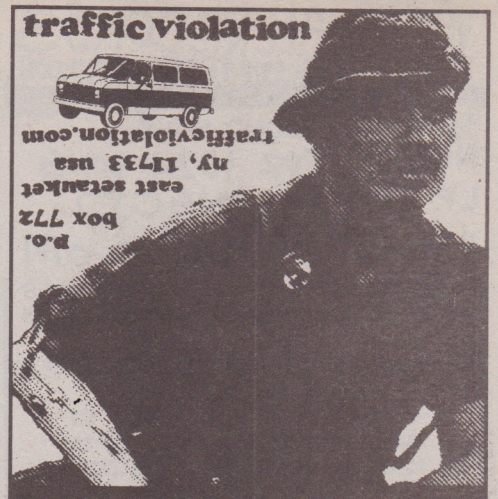
SOON - full lengths by:

NO! Records POB 14098 BERKELEY, CA 94712

loser friendly

AMBITION MISSION

traffic violation



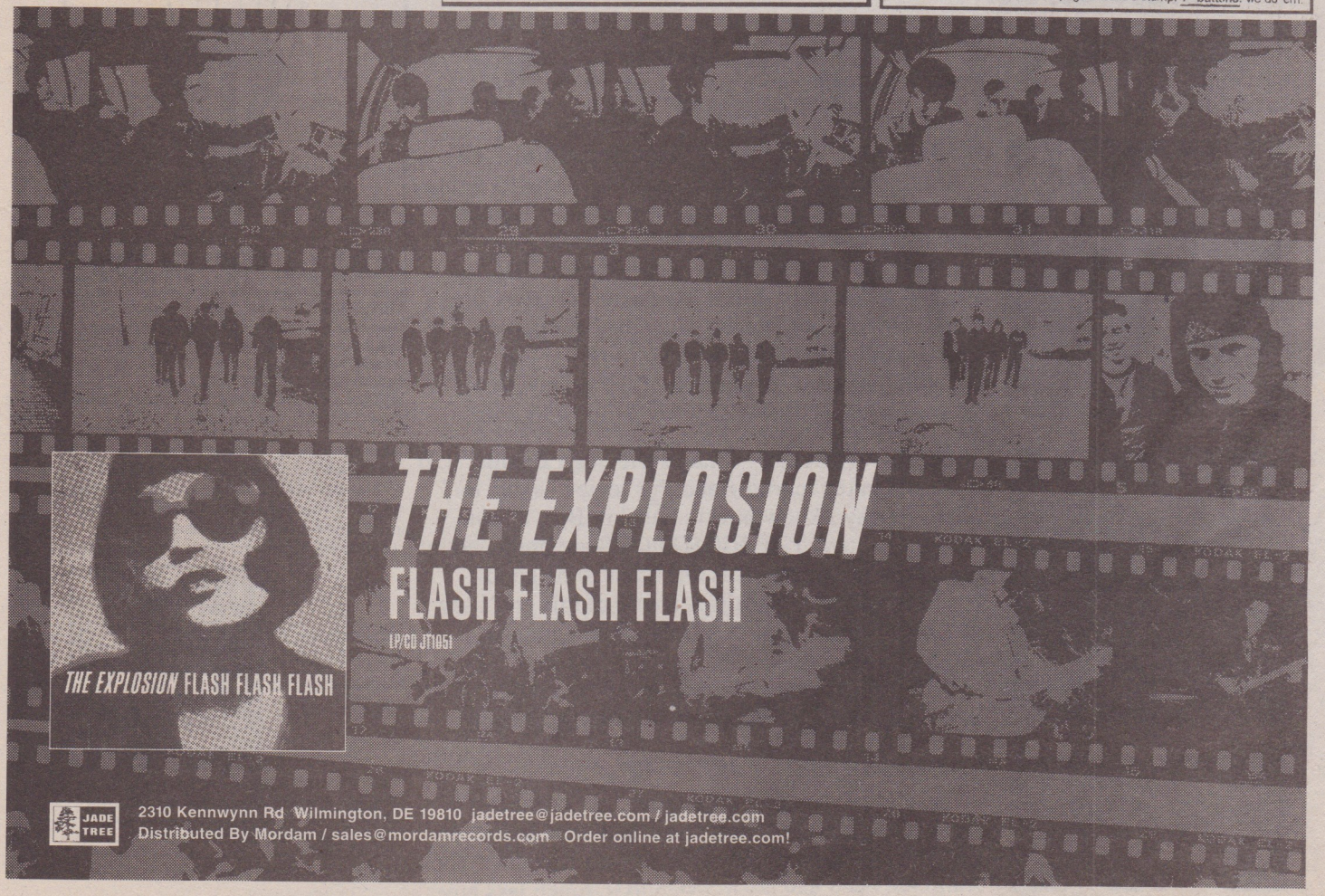
p.o. box 772
east setauket
ny, 11733 usa
trafficviolation.com

CONTRA

"boy's club anthems" LP/CD

fucked up and crazy screamed crusted out hardcore punk. cops. corporations. capitalism. capitol punishment. consumerism. and the scene(') should all watch out. this record is a proud fucking moment for the long island DIY scene !!! on tour all summer. lp $7ppd. cd $8ppd. (distros $50ppd gets you 5 LPs and 5 CDs plus patches, pins, and posters.)

ordering: all these prices include postage to the U.S./ concealed cash, checks or MO's to 'wells tipley.' foreign orders add more U.S. dollars (whatever you think is fair. MO's are best.) distro's: get in touch for fair wholesale prices! labels: we are looking to network and trade!! stores and online orders: use rotz.com. up next: divide&conquer/robotnika split LP. nrrds: wells@trafficviolation.com. yo: for our full distro catalog, check the webpage or send a stamp. 1" buttons: we do 'em.



VERY SMALL RECORDS
PO BOX 3233 PORTLAND OR 97208

SHORT 30 SECOND SONGS NEEDED FOR 102+ SONG LP & 183+ SONG CD
verysmall@hotmail.com

A DUMB GREY **SHIRT** WITH LOTSA KNIVES AND A SCREAMING SKULL ON IT: M,L,XL $8

87. **FAUX PAS POTPOURRI** DBL CD COMP $8
86. **HELLWORMS** 7" $3.50
85. **DWARF BITCH** "7 MILES" 7" $3
84. **GERBIL ASSAULT** COMP 7" $3
83. **12 OZ. OF COURAGE** DBL 10" COMP $8
82. **LIZARDS** CD $5
80. **LIVERACHE** DBL LP COMP $6
78. **CAUSE/INTIFADA** 7" $3
77. **ONE EYE OPEN** "BOOBS" 7" $3
74. **LIZARDS** "CHONGO" 7" $3
73. **SCHLONG/ONE EYE OPEN** SPLIT LP $5
71. **SCHLONG** "UNESSENTIAL" CD $7.50
68. **BIG COMB** 7" $3
66. **LIE LACK CITY COMP** CD $4
63. **PINHEAD GUNPOWDER** 10" $7
62. **SONGS ABOUT DRINKING** CD $9
60. **SICK N TIRED** CD $5
46. **FOUR TWO PUDDING** COMP CD $7

SEWER TROUT CD $5

MAILORDER FROM:
NO IDEA PO BOX 14636
GAINESVILLE FL 32604
noidearecords.com

PUNKROCK WORLDWIDE

FREE 7" E.P. OF THE SPANISH BAND SAFETY PINS FOR EACH CUSTOMER!!!

SEND 2 IRCs AND ASK FOR HUGE CATALOG W/3000+ TITLES FROM ALL PARTS OF THE WORLD

INCOGNITO RECORDS
SENEFELDERSTR.37A
70176 STUTTGART * GERMANY
INTERNET-CATALOG:
WWW.INCOGNITORECORDS.DE

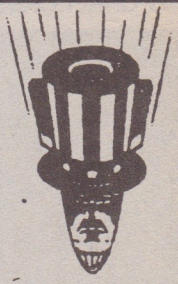
I WAS PUNK BACK WHEN YOU WERE STILL SWIMMING IN YOUR DAD'S BALLS!

"Tour Issue" Brand New CD! On Ding Dong Ditch! Best melodic punk band in England period. 7"s, comp tracks, and new stuff. Best place to start if you want to check out this great band. Postpaid prices: $10 US/$11 World Airmail

Also available by ANNALISE:
"Something's Got to Give" CDEP (Pigdog Records) Postpaid prices: $7 US/$8 World Airmail
"Our Story Goes Like This" CD (Pigdog Records) Postpaid Prices: $10 US/$11 World Airmail

Just in from England: (on Hometown Atrocities) V/A "Year Zero: Exeter Punk 1977-2000" CD 20 bands, "Killed by Death" and "Bloodstains" fans take note. Every town should have a comp like this, pure punk history lesson! Postpaid prices: $10 US/$11 World Airmail

VIETNAM SYNDROME



KILL IN THE BLANKS

VIETNAM SYNDROME "Kill in the Blanks" 7" EP More punk than a safety-pin sandwich and catchier than the common cold! Pissed-off anarchist HC from the Motor City, ex-Angry Red Planet, etc. Postpaid prices: $3 US/$4 World Airmail
SPECIAL DEAL FOR THE KIDS: Order any CD and I'll throw this 7" in for free, just ask for it!

Make payment out to Anthony Williamson, not Ding Dong Ditch! I can't stress that enough folks. Well-concealed US cash, check, or money order, but if you write a check you're going to be waiting while it clears, sorry. All other orders sent out same day. Labels: get in touch for trades!

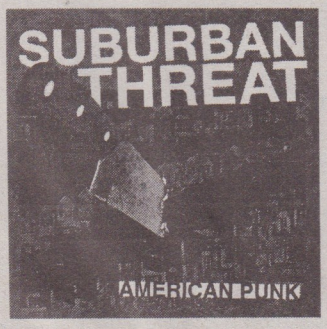
c/o Anthony W.
P.O. Box 2409
Kalamazoo, MI
49003-2409

DING DONG DITCH RECORDS!

heybub_49008@yahoo.com

DISTRIBUTED BY: CHOKE, NO IDEA, DR. STRANGE, FAST MUSIC, INTERPUNK AND OTHER NICE GUYS. IN FACT, YOU CAN CHECK OUT AN MP3 OF ANNALISE'S "SIGNPOSTS & ALLEYWAYS" AT WWW.INTERPUNK.COM

MUSIC REVIEWS



SUBURBAN THREAT - "American Punk" CD

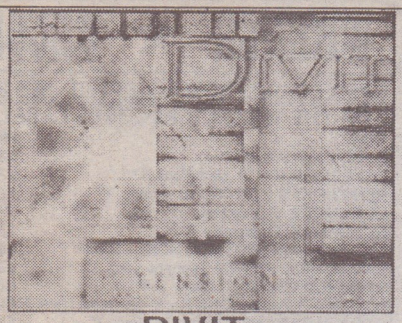
I don't know what they sound like cause I didn't even listen to it. But buy it anyway. Dude, it says here these guys, "SUBURBAN THREAT" are produced by Mike & Kenny from PRESSURE POINT. It has to be good! My friend said they play fast. It is out now! Maybe when they get popular I'll give a fucking shit. (MRR Reviewer)
($10PPD Chapter 11 Records 3739 Balboa St. #192 San Francisco, CA 94121 www.building13.com)

THE RIGHTEOUS - "...and the Saga Begins" CD

It's 3 in the morning and this review is due in 7 hours. Lucky I know how to bullshit. Bro, it says here these guys, THE RIGHTEOUS are produced by Carl Templar. I guess it is Oi! It has to be good! ***It will be out in mid July.*** A friend of this guy I saw at a show said it is great. Is this vague enough? (MRR Reviewer)
($10PPD Chapter 11 Records 3739 Balboa St. #192 San Francisco, CA 94121 www.building13.com)

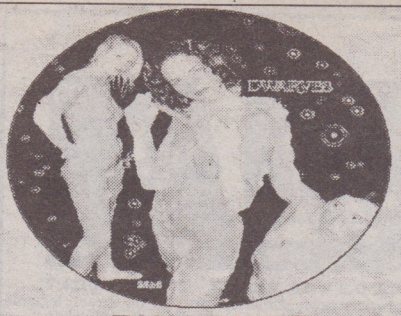
THE RANDUMBS - "???" 7" EP

Those guys from Sonoma sure are crazy. My sister's, boyfriend's tennis coach said that this record sucks harder than Johnny Bodies on a first date. You could not even pay me to listen to it, much less buy



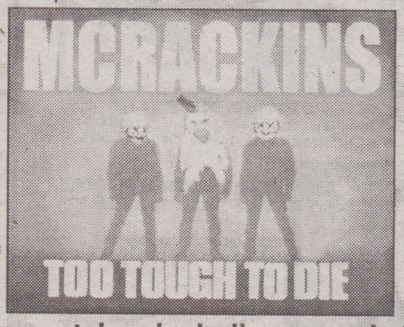
DIVIT
"Tension" CD $9
Coldfront's pride & joy return with the best damn record we have ever heard!! HOT WATER MUSIC vs. LAGWAGON.

DIVIT/LONELY KINGS
"Feel It" split CD $9
DIVIT team up with FEARLESS recording artists & Santa Cruz heros, LONELY KINGS for a split CD.



DWARVES
"Come Clean" picture 12" $10
Hand #'d, limited to 2,000 copies. Don't miss out!

RAMONES MANIA!!
The final two chapters of the OFFICIAL series started years ago by SELFLESS/CLEARVIEW. BEATNIK TERMITES cover "Pleasant Dreams", while MCRACKINS take on "Too Tough To Die". Just like before, 300 on white, 1,400 on black, and 300 as a special tour edition (silk screened covers & crazy vinyl). Tour edition (will ship at end of MAY) is $15, regular edition is $10. White vinyl will ship to the first 300 orders for the regular edition. Get em' now, or search ebay later!!



Check out www.coldfrontrecords.com for information on the rest of our catalog, including records for HAGFISH, LIMP, VINDICTIVES, MORAL CRUX, TRAVOLTAS, MCRACKINS, and lots more!!
Checks are payable to Brett Mathews. All prices are US orders only. Please check www.coldfrontrecords.com for info on overseas orders.

coldfront records
PO Box 8345, Berkeley, CA 94707
www.coldfrontrecords.com

emusic
download audio @ emusic.com

CAPITOL RADIO

FEATURING

U.K. Subs	The Pietasters
Oblivion	Arson Family
The Showcase Showdown	The Traitors
Hot Water Music	Four Letter Word
Tuesday	Squatweiler
Automatic 7	The Spoilers
The Monorchid	Battery
Grey Area	United 121
Kid Dynamite	Blanks 77
Lickity Split	OS 101
Swingin Utters	

CAPITOL RADIO & TORQUE RECORDS

presents:

A CD Compilation done the way you would hear it as if it was actually on the radio in your town. Capitol Radio is a weekend radio show done live on the air in Washington DC. The goal of the show is to provide a forum for bands, people and ideas that you would never hear normally on the air. This compilation represents a year's worth of audio and visual snapshots of the show since its incarnation on April 11, 1998. In just a years time, this show has been hailed as one of the most innovative radio programs to come out of the Nation's Capitol. Since most of us know commercial radio sucks, here is an opportunity to check out what good radio could be.

There are 21 tracks both unreleased and previously released by bands that cover the full spectrum of the punk/underground community. The CD also includes an 18 page booklet of various photos of the show & its guests by Photographer Chris Henderson.

This CD is $10 ppd. US, $12 ppd. world. Please send cash, check or money orders to:

Torque Records
P.O. Box 229
Arlington, VA 22210

http://listen.to/capitolradio

Capitol Radio is on WJFK 106.7 FM Every Saturday Night from 10pm-1am in DC, VA & MD

SOCIAL INFESTATION

Lasciate Ogni Speranza

The brilliant new CD/10" by Atlanta's heaviest grinders. It's sure to blow your fucking ears out!
CD/10" - $7 N. America
$11 Europe/ $15 Asia

Quadiliacha 10"/CD
Amazing! fast & tight!

All Prices ppd
EP/10"/cd's
$3/6/7 usa
$4/8/8 N.Am
$5/11/11 Europe
$5/15/15 Asia

Heretical Response EP
Furious HC/GRIND!

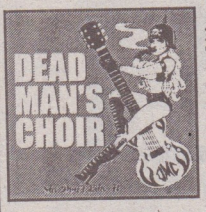
Still Available:
Social Infestation
Redemption CD

GOAT LORD RECORDS
PO Box 14230
Atlanta, GA 30324-1230
USA
e-mail: Goatlord@Mindspring.com
No Checks, M.O.'s to John K. Paul

Still doin' it for the kids.

FUCK ON THE BEACH - RUIDO split 7"
Japan's premier powerviolence band vs. LA thrash legends
Limited edition colored vinyl through mailorder.

CIRIL - ARMISTICE split LP
Wilmington's anarcho peace punks, Armistice vs.
Long Beach's Christian Death meets Peni punkers, Ciril.



DEAD MAN'S CHOIR
"She Don't Like It" 7"

The latest by this SoCal punk-rock-n-roll outfit. Dead Boys meets Heartbreakers sing-a-long punk.

OTHER STUFF AVAILABLE

Anal Cunt/Insult "Live radio sessions" split CD
Insult "I Wanna Be A Burn Victim" CD
Scarred For Life "Born Work Die" CD/LP
46 Short "Specimen" CD/LP
Ruido/Insult split 7"
The Stitches "You Tear Me Out" 7"
Electric Frankenstein/Le Shok split 7"
All Day "When We Were Good" 7"
46 Short/Arson Family split 7"
V/A "Cash Gash or Thrash" comp 7" w/Wadge, B.A.T., Utter Bastard, Fallout & PELME.
Das Klown "Live At Zed" CD
Das Klown "Holy Crap! CD/LP
The Fixtures "Dangerous Music Defect " CD
The Fixtures "One Crisis Short Of Chaos" CD/LP
All Day "Nobody Likes A Quitter" CD
Brother Inferior "Dismantling The Capitalist Machine" 7"
DS-13 "For The Kids" 7"
Crippled Heroes "Cycle Of Oppression" 7"
Brother Inferior "Six More Reasons" 7"
Spazm 151 "Power Songs For The Kids" 7"
Drain Bramaged "I Won't Be" CD
Dead Man's Choir "What's Wrong With Me" 7"
Active Minds/Umbrella Tribe split 7"
Sarcasm "Brave New World" 7"
Onward To Mayhem "6Acts In The Art Of Social Defiance" 7"
Smogtown/Teenage Knockouts split CD
V/A "What Were We Fighting For?" CD DK tribute comp with Electric Frankenstein, A.C., Blanks 77, Final Conflict, Insult, Das Klown, Missing 23rd, Eyelid, etc...

COMING SOON

THRASH OF THE TITANS comp LP
with
Capitalist Casualties, Hirax, Flachenbrand, MK Ultra, Cripple Bastards, Dead Nation, DS-13, DRI, Strong Intention, Tragatelo, Anal Cunt, Lack Of Interest, Beyond Description, Fuck On The Beach, etc.....
stay tuned..

7"s are $3.50ppd N.America/$5ppd World
CD's are $10ppd N. America/$12ppd World
LP's are $7ppd N. America/$10ppd World

Distribution by I.M.D.
562-869-9450
562-869-9653

send check, money order
or WELL HIDDEN cash to:

KNOW RECORDS
KNOW RECORDS
PO BOX 90579
LONG BEACH, CA 90809
www.knowrecords.com
e-mail: knowrec@earthlink.net
562-438-3969 fax

PLOW UNITED

"the dustbin of history"
a collection of past songs. $10.00

157 coolidge terr. wyckoff, nj 07481
www.ballcar.com jackcoolidge@erols.com
photo: Shawn Scallen

Coolidge RECORDS
emusic

WRENCH ★ RECORDS

CREDIT CARDS NOW ACCEPTED– SEE BELOW!

ON THE WRENCH RECORDS LABEL:

TITLE:	PRICE:
CRISPY NUTS Will 7"	£2.00
FIFI & THE MACH III New Race 7"	£2.00
HENRY FIAT'S OPEN SORE Gnarly 7"	£2.00
LIL BUNNIES Bunnie Hole 7"	£2.00
LIL BUNNIES Unabunnie 7"	£2.00
LOUDMOUTHS / HOT ROD HONEYS Split 7"	£2.00
RANCID HELL SPAWN Teenage Lard 7"	£2.00
SAVAGE MALIGNANT Lucky 7 7"	£2.00
SEXUAL ABOMINATIONS Rock'n'roll Meat Hook 7"	£2.00
STEVE McQUEENS Mission To Rock 7"	£2.00

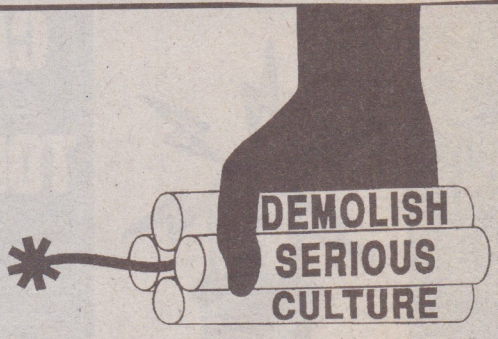
ON OTHER LABELS:

ANAL BABES / BRAINBOMBS Split 7"	£2.25
CARBURETOR DUNG Sheep Farming in Malaysia 7"	£2.00
CHARM CITY SUICIDES Green Blood 7"	£2.25
DONTCARES Spit In The Ass 7"	£2.25
ELECTRIC FRANKENSTEIN/CRISPY NUTS Spl 7"	£2.25
HONEY 5 Jimi The Rider 7"	£2.25
INTENSITY Virtue Of Progress 7"	£2.25
JAKKPOT Young And Dumb 7"	£2.25
JUMPIN BEANS & MOUSTACHES Born in USA 7"	£2.25
LIGHTNING BEAT MAN / IN-SEKT Split 7"	£2.25
LOS HUEVOS The Rebel Kind 7"	£2.25
MESSY HAIRS Skills & Skateboards 7"	£2.25
METROS I Gotta Go 7"	£2.25
RUIDO Deaquiem Adelante 7"	£2.25
RUPTURE Get Fucked Cunt 7"	£2.25
SAFETY PINS One Day Fashion 7"	£2.25
SHITS Farting On The Elevator 7"	£2.25
SPLASH FOUR / CRASH NORMAL Split 7"	£2.25
WILLY WONKAS / AUTOMATICS Split 7"	£2.25

POSTAGE RATES: UK: 65p first copy, 15p each extra. EUROPE: £1.20 first copy, 30p each extra. USA & REST OF WORLD: £1.70 first copy, 70p each extra.

POSTAGE IS EXTRA! SEE ON THE RIGHT FOR POSTAGE RATES.
UK Customers: Pay by UK Cheque/Postal Order. European Customers: Pay by Eurocheque. US Customers: Pay by US Postal Money Order (in US$, use the rate £1 = $1.60). Cheques payable to WRENCH RECORDS. **CREDIT CARD ORDERS ON THE INTERNET:** This is handled through www.silverdiscs.co.uk. **CREDIT CARD ORDERS BY FAX OR POST:** Fax number is +44 20 7607 9580; address below. Delivery must be to the credit card holder's name/address.

WRENCH RECORDS, BCM BOX 4049,
LONDON WC1N 3XX, ENGLAND
Email: mail@wrench.org Fax: 020 7607 9580
Web site: http://www3.mistral.co.uk/wrench/index.html
On-line catalog: http://www.silverdiscs.co.uk/asp/wrench.asp



JR EWING
CALLING IN DEAD LP/CD

POINT OF FEW
BENEATH THE SURFACE 7"

DEVOID OF FAITH / VOORHEES
NETWORK OF FRIENDS 5 - SPLIT LP

STILL AVAILABLE: **KILL THE MAN WHO QUESTIONS** - SUGAR INDUSTRY CD > **CHARLES BRONSON** - YOUTH ATTACK 10" > **SEEIN'RED/JUDAS ISCARIOT** - SPLIT LP > **CURTAIN RAIL** - TO BE WITH YOU 12" > **MK ULTRA / SEEIN'RED** - SPLIT LP > **ONE DAY CLOSER** - SONGS OF SILENCE CD > **SEEIN'RED** - DISCOGRAPHY CD > **DEVOID OF FAITH** - SLOWMOTION 7"<

COALITION RECORDS > HUGO DE GROOTSTRAAT 25 > 2518 EB DEN HAAG > THE NETHERLANDS > E-MAIL COALITION_REC@HOTMAIL.COM > FAX +31 70 3920634.
DISTRIBUTED IN THE US THROUGH EBULLITION. FOR MAILORDER TRY: GLOOM AND VACUUM TOO.

HAVOC

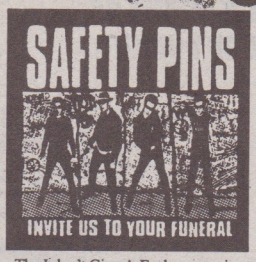
USA $3 EACH 2 FOR $5
5 FOR $10. WORLD $5 PPD
CASH ONLY! NO CHECKS

CODE 13/DS-13
13 SONG SPLIT 7"
NINE SHOCKS TERROR
"MOBILE TERROR UNIT "7"
CLEVELAND RAW THRASH FAST CORE
REAL ENEMY/HOLDING ON
"TWIN CITIES HARDCORE "7"
MPLS S TRAIGHT EDGE/YOUTH CREW HC
CLUSTERBOMBUNIT
"AND THE DIRTY LITTLE WEAPONS" 7"
SPAZM 151' *"POWER SONGS" 7"*
USV
(UNITED SUPER VILLAINS)
"ESCAPIST" 7"
DEMON SYSTEM- 13
"ABORTED TEEN GENERATION" 7"
CODE - 13
"A PART OF AMERICA DIED TODAY" 7"
TAMPERE SS
"SOTAA"7" EP
TAMPERE SS
"KUOLLUT & KUOPATTU" 7"
HEIST
"PAIN IS CAUSING LIFE"7"
PROTESTI 7"
N.O.T.A./BROTHER INFERIOR 7"
DISTRAUGHT 7"
MURDERERS 7"
CODE - 13
"THEY MADE A WASTELAND...." 7"
H-100'S
"TEXAS DEATH MATCH" 7"
MASSKONTROLL
"WARPATH" 7"
CODE - 13
"DOOMED SOCIETY" 7"
BRISTLE "*SYSTEM*" 7"
DESTROY
"BURN THIS RACIST SYSTEM ..." 7"
CIVIL DISOBEDIENCE 7"
AUS ROTTEN
"FUCK NAZI SYMPATHY" 7"
CODE 13 DISCOGRAPHY CD
1994-2000 8$ PPD. WORLD WIDE
check out our web site
www.havocrex.com

SEND FOR OUR FULL
CATALOG OF HARDCORE
T-SHIRTS AND TAPES
USA -SELF ADDRESSED STAMPED LONG
ENVELOPE, WORLD-$1 OR 2 IRCS
HAVOC RECORDS P.O.BOX 8585,
MINNEAPOLIS, MN 55408 USA

DEAD BEAT RECORDS

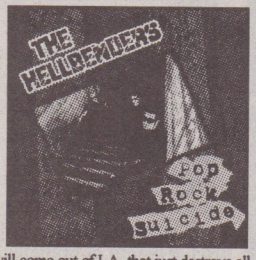
Stores Contact: Revolver, Get Hip, Revelation, Sound of CA, Green Hell (Germany) and Disgruntled



Safety Pins- Invite Us To Your Funeral LP/CD

-The I don't Give A Fuck-ometer is totally in the red on this one!! After 2 completely smoking albums on Munster Records, these Spanish punks move over to Dead Beat for their debut American release. The Safety Pins are pure pissed off rage in songs like 'Suburban Twat', 'Plastic Punks' and 'Invite Us To Your Funeral!'. These guys bring a genuine sense of sheer anger and discontent reminiscent in early Jabbers era GG Allin. 13 songs on the cutting board floor including a cover by one of San Francisco's most hated bands... The Fuck Ups!!

The Hellbenders- Pop Rock Suicide LP/CD



-Every few years a bands will come out of LA, that just destroys all the bands in its path. Lotta bands playing out here, but very few grab ya by the throat. Well here they are...The fuckin' Hellbenders. They're not playing the Sunset strip or waiting to get that big call from Capitol. They just play their meaty as fuck blood, sweat and broken guitars strings Rock N Roll. The dual guitars rip through the top on this one with the 2 guitar players completely feeding off of each other. 200% energy all the way right down to the seering Menace cover. Yep, they're lighting up the underbelly of LA, and you can be guaranteed your town is soon to follow

Smogtown- Beach City Butchers 10"

-Fear not my fellow punk rockers, the New Beach Alliance NEVER disappoint. With two shit hot 45's and, a killer track on the Viva La Vinyl #3 LP, they've returned with their strongest material to date . 6 scorching anthems in this masterpiece: 'Beach City Buthcers.' Hundreds of devoted, loyal Smogtown wavers can't be wrong!!!

Smogtown & Teenage Knockouts- split CD

-Grab the gun, stick the fuckin' barrel in your mouth and pull the trigger.....BBBBBOOOOOOOOOOMMMM. Smogtown and the Teenage Knockouts BLOW your mind with pure wreckless abandon. Both 10"'s and a Smogtown bonus track on this 15 songer. These 9 Rock N Roll mercenaries refuse to let punk rock die!!!

	USA	Canada	World
LP/10"	$7	$8	$9
CD	$10	$11	$12

Dead Beat Records
PO Box 283
Los Angeles, CA 90078
E-Mail: Deadbeatrx@aol.com

the future of e-Bay... now!

Bottlenekk mailorder

ARTIMUS PYLE "Civil Dead" LP (Prank) 6.50
BLACK CAT #13 S/T 7" EP (King of the Monsters) 3.50
BLACK CAT #13 S/T 7" EP (Three One G) 3.50
BOOK OF DEAD NAMES / REMINGTIN W.F.T. 7" 3.00
BORN DEAD ICONS "Part of Something..." 7" EP 4.00
THE CONVOCATION OF... 12" EP (GSL) 6.00
CUTTHROATS 9 S/T 7" (ex-UNSANE!) 3.50
DEAD NATION "Dead End" CD (Dead Alive) 9.00
DEADBODIESEVERYWHERE S/T CD (Death Vomit) 11.00
DEATH WISH KIDS "Demo" 7" EP (Hopscotch) 3.00
DEVOID OF FAITH / MAINSTRIKE Split 7" EP 3.50
DRUNK / GOATBOY Split LP (FOBP, Canada) 8.00
DYSTOPIA "Aftermath" CD (Life is Abuse) 9.00
DYSTOPIA "Human = Garbage" LP/CD 8.00/9.00
ENEMYMINE / VAZ Split 7" (Thin the Herd) 3.00
GOGOGO AIRHEART S/T LP/CD (GSL) 8.00/10.00
GRADE / BELIEVE Split CD (Workshop) 9.00
HAIL MARY "Not Live" 7" EP (Hopscotch) 3.00
INDEX FOR POTENTIAL SUICIDE CD 10.00
THE INFINITY DIVE S/T 7" EP 3.00
JOHNNY ANGEL 10" (same as U.S. CD)(Germany) 10.00
KEVORKIAN "Who is Who?" 7" (Day After) 4.00
KIND OF LIKE SPITTING "Nothing Makes Sense" LP 8.00
THE LAZARUS PLOT "The End" 7" EP 3.00
THE LOCUST / ARAB ON RADAR Split 7" EP (GSL) 5.00
THE LOCUST Die-cast metal belt buckle!! 8.00
LUXO CHAMP S/T CDEP (Super 8) 8.00
MELT BANANA "It's in the Pillcase" 7" (reissue) 4.50
THE 1985 "Obscured by Pink Clouds" LP 7.50
PALATKA "The End of Irony" LP (No Idea) 7.50
THE PORK DUKES "All the Filth!" LP/CD 10.00/13.00
THE PORK DUKES "Telephone Masturbator" 12" 6.50
PREVAIL "Curtain Call (Discography)" 2 X CD 12.00
THE RUNNAMUCKS "My Fellow Victims" 7" EP 3.50
SAETIA "Final" 7" EP (Witching Hour) 3.00
SENSELESS APOCALYPSE "Stereotyped Idea" CD 11.00
SILNA WOLA "1994-1997" CD (NNNW, Poland) 11.00
SPACE STREAKINGS "Taco Beya" 7"/comic set 4.50
THE STARLITE DESPERATION "Go Kill Mice" LP 7.50
SUICIDE NATION "A Requiem..." CD (KOTM) 9.00
THE SWARM "Old Blue Eyes" 7" EP (No Idea) 3.50
VARIOUS ARTISTS "Not Without a Fight" 2 X CD (Fistfight) 12.00 Inc. **CRIPPLE BASTARDS, AGATHOCLES, DAHMER, UNHOLY GRAVE, DAYBREAK, BASTARD NOISE,** etc.
WHAT HAPPENS NEXT? "Brutiful Fearing" 6" 4.00
(YOUNG) PIONEERS / DRUNK Split 7" 4.00

vinyl stickers:

THE LOCUST, CATTLE DECAPITATION, JENNY PICCOLO, CAMERA OBSCURA, LE SHOK, UNBROKEN, SWING KIDS, FESTIVAL OF DEAD DEER... 1.00 EACH

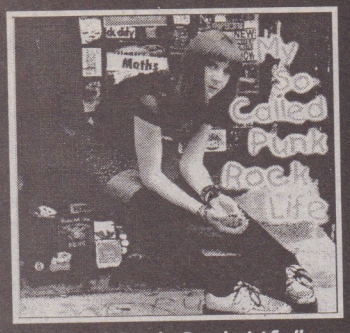
for "sort of" up-to-the-minute listings, check:

www.bottlenekk.com

OK, here's the drill: prices include postage within the U.S. via 4th class mail. If you want priority mail, **ADD $2.00** to order total. If you want insurance or UPS, see the website for details, or get a copy of our complete 24-page catalog (free with every order or $1.00 by mail). Inside it you will find everything you need to know. Overseas customers should also check out the details on the website. **Irritating people will be ignored.** Wholesale catalog available to stores and distros upon request. Checks and money orders should be made payable to "Bottlenekk". Cash is at your own risk. **List alternates or get credit** – no refunds whatsoever!!

Bottlenekk mailorder
P.O. Box 11794 Berkeley, CA 94712-2794
BnekkGSL@aol.com (for useful questions or stock checks only)

Melted Records Presents...



"My So-Called Punk Rock Life" MLT013CD
A pop punk compilation featuring:
Chixdiggit, Nobodys, Teen Idols,
JCCC, Drunken Cholos
(original Queers- Joe King, Wimpy & Tulu),
Huntingtons, Travoltas, Pink Lincolns, Buck,
Lickity Split, Gotohells, Limp, Boris the Sprinkler,
Smugglers, Squirtgun, Beautys,
Darlington, Heartdrops, TYH,
and many more great bands!!!
30 great bands on one CD. Only $8 mailorder!!

coming soon...
MACHINEGUN
Debut BLAST of Punk Rock and Roll
from Chris Fields of JCCC, Queers and
Dwarves fame!!

HUNTINGTONS DARLINGTON

**TWO GREAT BANDS,
17 BRAND NEW SONGS OF
ADDICTING POP PUNK!!**

**"SPLIT" MLT 014CD
OUT NOW!!!**
Only $10 Mailorder or in
stores everywhere.

Also available...

DARLINGTON MLT011CD
"Mess You Up"
3rd full length of raunchy,
infectious pop-punk.

21-41 34th Ave Suite 10A Astoria NY 11106
mailorder: CD's $10, Comp CD $8 (outside US add $3)
all orders are postage paid w/free poster and sticker.

For tourdates, band info, news and catalog
www.meltedrecords.com

MAD PARADE

THE NEW ALBUM, "GOD BLESS AMERICA" AVAILABLE NOW.

"Still kicking out the LOUD, ringing PUNK ROCK" - Al Quint (Suburban Voice)

"Their best full length since their self titled LP of 1982" - Twinky (Telletubbies)

GOVERNMENT ISSUE

COMPLETE HISTORY VOLUME ONE

ONE OF THE MOST INFLUENTIAL PUNK BANDS OF THE 1980's. EIGHTY PUNK ANTHEMS ON THIS DOUBLE CD!

DOCTOR STRANGE

MAD PARADE CD - $10 POSTPAID • G.I. 2XCD - $12 POSTPAID • CALL (909)944-1778 TO ORDER DIRECT

DR. STRANGE RECORDS P.O. BOX 7000-117 ALTA LOMA, CA 91701 www.drstrange.com

DISTORTION

PHOTO 2000 PAUL DRAKE

Records & Stuff We Sell:

121.	**BLUETIP**	'Polymer' *	Ⓒ
120.	FUGAZI	'Instrument' soundtrack - 18 songs†*	Ⓒ
118.	ONE LAST WISH	12 songs from 1986, never released. CD ONLY	Ⓓ
117.	LUNGFISH	'The Unanimous Hour' *	Ⓒ
80.	FUGAZI	'Instrument' - a film/video by Jem Cohen and Fugazi. 115 min. Available in VHS & PAL video	Ⓕ
116.	BLUETIP	'Join Us' *	Ⓒ
115.	LUNGFISH	'Artificial Horizon' *	Ⓒ
113.	MAKE-UP	'In Mass Mind' *	Ⓒ
112.	SMART WENT CRAZY	'Con Art' (LP only)	Ⓒ
110.	FUGAZI	'End Hits'†*	Ⓒ
109.	HAPPY GO LICKY	21 live songs from '87-'88 CD ONLY	Ⓔ
101.	BLUETIP	'Dischord No. 101' *	Ⓒ
40.	MINOR THREAT	CD has every song!	Ⓔ
14.	DISCHORD 1981	Teen Idles, Minor Threat SOA, GI, Youth Brigade CD ONLY	Ⓓ

*regular CD, price Ⓓ / †Cassette, price Ⓒ

Price Guide, including postage, in U.S. $:

		U.S.A.	SURFACE & CANADA	Airmail
Ⓐ	7"	3.50	4.50	6.50
Ⓒ	LP	9.00	11.00	14.00
Ⓓ	CD	10.00	11.00	13.00
Ⓔ	MaxiCD	12.00	13.00	15.00
Ⓕ	Video	18.00	20.00	23.00

We accept Visa / MC / Discover - Call (703) 351-7507 or E-mail or Fax us
http:// www.dischord.com e-mail: dischord@dischord.com
Stores: Let's deal direct! Write us or fax us at (703) 351-7582

Illustrated **CATALOG!** please send one US $ or 3 US Stamps or 4 IRC's.

DISCHORD

For a plain but complete LIST of records, send us a US stamp or an IRC.

3819 BEECHER ST. NW, WASH., D.C. 20007-1802

SUBTERRANEAN
MAIL ORDER

THE PEEPS "Stiletto" 7"
These three Arizona girls put out a rock'n'roll mayhem like THE RAMONES meet THE HEARTBREAKERS in a dark alley, switchblades open. Hot, no-prisoners glam-punk with big 'tude and big hair.
7" $4.25

POLIKARPA Y SUS VICIOSAS "Animales Muertos" 7"
When these Colombian girls sing about exploitation, poverty, political violence and kidnapping, you can bet they know what they're talking about. Set to some furiously ripping, lo-fi hardcore punk, it's convincing. Colombian import.
7" $4.60

THE BLACKS "Shattered" 7"
Three blasts of maximal, primal garage punk crunch! A limited edition tour single, this won't be around long!
7" $4.00

THE CRIMINALS "The Kids are Back" 7"
A re-issue of the 1978 single by Sylvain Sylvain's post-NEW YORK DOLLS outfit, originally released on the Sing Sing label. Original artwork, with a hard stock jacket. Spanish import.
7" $5.75

COYOTE MEN "Maskarado K.O." pic disc LP
Newcastle's masked desperados of rawk'n'roll wrestling invade Glasgow and fuckin' level the place. Their full set was recorded live with kick-ass sound, no overdubs, and no apologies! Previous high-profile releases on Estrus in the US, as well as several Euro labels, so everybody knows who they are. Full color picture disc in heavy clear vinyl sleeve, Italian import.
pic disc LP $9.95

"ZOMBIE SHAKE" comp 2LP $10.50
A 39-song roundup of some of the best and trashiest surf, garage and punk bands from the current Italian scene! Includes THEE STP, THE OTHERS, ROYAL KNIGHTMARES, GRABBIES, HOLLYWOOD PLAYBOYS, UPSI, CAVE DOGS, MORTICIA'S LOVERS, ATOMIC BANDITS, DICK DASTARDLY, REAL SWINGER, ASSHOLES, WAYP, HERMITS, 77 SPREADS, CHANGING MEN, FRANZ, LOOSERS, MANGES, NERDS, SUPERARGOS, BOOMERS, GENE CRAZED, SLEEPWALKERS, NEOLITICS, and ORANGE JUICE FROM THE CRYPT. Italian import.
2LP $13.30

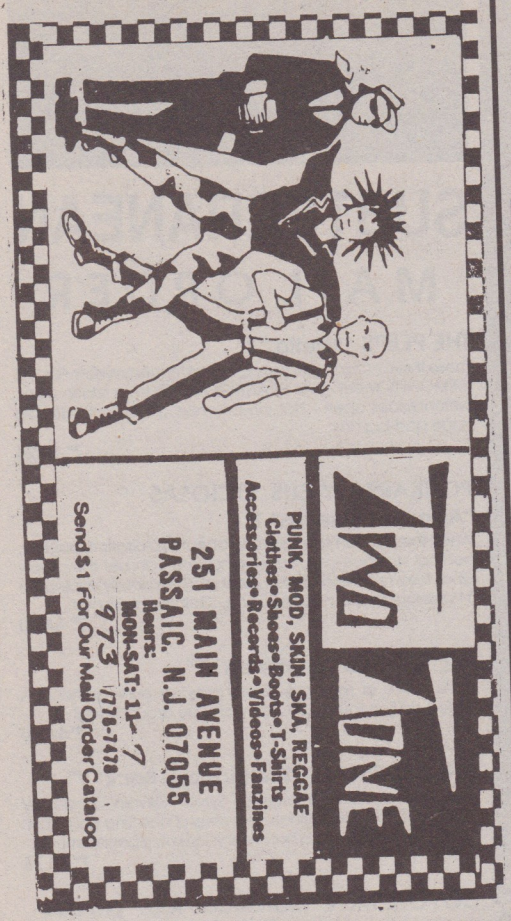
THE HALFWAYS "She's a Heart Attack" 7"
Totally ragin' shreddin' garage punk, slapped into hooky tunes that everybody can dig. Four wild songs!
7" $4.00

All prices are postpaid in the US.
Elsewhere add $2.50 for 1st item, $.50 for next.

Hey! Ask for a catalog with your order! Or send us $2.00 to cover postage ($3.00 outside the U.S.) and we'll send you a list!

Shops! **Yes, we sell direct! Great prices, great fills on tons of hard to find items on so many labels we lost count. Ask for our wholesale updates with the newest releases.**

SUBTERRANEAN RECORDS
PO Box 2530
BERKELEY, CA 94702 USA
415-821-5880 subterra@hooked.net



BLACKENED DISTRIBUTION

Hundreds of records, CD's, tapes, books, and zines of the most cutting edge punk rock and politics from labels and publishers including ACTIVE • AFTERMATH • ALL SYSTEMS FAIL • COALITION • CONSENSUS REALITY • CRASSHOLE • CRUST • DERANGED • DISTORTION • EBULLITION • ELEVATOR • FIRED UP! • FLAT EARTH • HAVOC • MIND CONTROL • PROFANE EXISTENCE • RENAISSANCE • SENSUAL UNDERGROUND MINISTRIES • SLAP A HAM • SKULD RELEASES • SPIRAL • TRIBAL WAR • UGLY POP & more.

NOW AVAILABLE:

PROFANE EXISTENCE "Welcome to 1994" T shirt double sided reprint of PE's most popular desgin (white on black): $10 ppd USA ($12 Can./Mex.; $13 Europe/S. America; $15 elsewhere)

1/2 inch cone or pyramid studs: Bag of 100: $10 ppd USA ($12 Can/Mex.; $13 Europe/S. America; $15 elsewhere - overseas orders sent at "your own risk" due to possible customs problems).

For a complete mailorder catalog containing cover art and descriptions of the hundreds of titles we distribute, please send 2x $.33 US stamps ($1 or 2x IRC's overseas) or visit our online catalog at:

WWW.PROFANEEXISTENCE.COM

BLACKENED DISTRIBUTION • P.O. BOX 8722 • MINNEAPOLIS, MN 55408 • USA

TEL: 612-724-2406 • FAX: 612-721-4726 • BLACKENED@VISI.COM

DISARMING VIOLENCE

A PUNK COMPILATION BENEFITTING THE ANTI GUN-VIOLENCE MOVEMENT.
VIOLENCE IS THE PROBLEM. GUNS ARE THE VEHICLE.

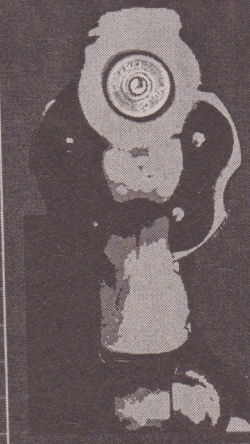
CD OUT NOW ON FASTMUSIC ONLY $10

pax

the movement to end gun violence

www.paxusa.org

DISARMING VIOLENCE



DAG NASTY
YOUTH BRIGADE
PENNYWISE
NOFX
THE MARSHES
FROWNIES
SAVES THE DAY
ALL
DIVIT
BIG WIG
PINHEAD CIRCUS
MIDTOWN
DYNAMITE BOY
BLANKS '77
AGNOSTIC FRONT
LUCKIE STRIKE
THE STORY SO FAR
COOTER
FUNNY LOOKING KIDS
THE THUMBS
THE PHOBES
SHARPSHOOTERS
A NEW FOUND GLORY
UNDER THE GUN

ALL NEW UNRELEASED SONGS

A NEW FOUND GLORY
THE SHARPSHOOTERS
FUNNY LOOKING KIDS
AGNOSTIC FRONT
PINHEAD CIRCUS
UNDER THE GUN
YOUTH BRIGADE
SAVES THE DAY
DYNAMITE BOY
THE MARSHES
ANN BERETTA
THE THUMBS
THE PHOBES
DAG NASTY
BLANKS 77
FROWNIES
MIDTOWN
COOTER
BIGWIG
DAY 19
DIVIT
NOFX
ALL

Original lineup, reformed!

Available at your local record store or at http://fastmusic.com

FASTMUSIC

FASTMUSIC 401 Broadway #2011 | New York, NY 10013 | fax 212.431.4822 | http://fastmusic.com

Distributed through Revolver USA, Choke, Rotz, Nail, Mean Street, and Revelation. We also deal direct.

Put SOME PUSSY in YOUR PUNK!

Featuring New Tracks From Your Favorite Girl Fronted Punk Bands: The Loudmouths, Naked Aggression, Bimbo Toolshed, The Heroins, Ballgo He's Dead Jim and more!

"We Say Buy This CD Or Arron gets PROBED!!"

Only $10 ppd

also available:
He's Dead Jim "Pump #12" 7" on White Vinyl & On the Rag 'zine #6
$1.50 pp or 5 stamps

ON THE RAG RECORDS
P.O. Box 251 Norco, Ca 91760-0251
www.ontherag.com

TURKEY BASTER RECORDS

Putdowns "National Band Of Texas 7"

Reducers SF "We Are The People" 7"

Chumps "Sleazy" 7"

Boozers/Reds "split" 7"

Reclusives "Outta My Face" 7"

Stop Homophobia 2 comp 7" w/ Homomilitia, Halflings, + 3 more

Steers, Queers, & Satanic Toaster Ovens LP w/ Bobby Soxx, Speedealer, Pumpin' Ethyl +10 more bands.

7"- $3us/$5 foreign
LP- $6us/$8 foreign
Postage paid

Trades are Great! Make money out to R. Magee

PO BOX 222059 Dallas Texas 75222 USA
Hijacker@Aol.com

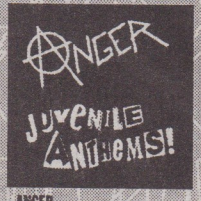
YOU'VE WON! absolutely nothing

OUT NOW!
RECORDED LIVE ON the legendary WFMU!

NEW SPLIT 7" ONLY $3. POSTAGE PAID!

DIST. BY ROTZ, LUMBERJACK, 1000 FLOWERS, VITAL and more!

ALSO AVAILABLE: CD's
($10. ppd.) 2 for $17!



ANGER
JUVENILE ANTHEMS!

FLATUS
AURAL FIXATIONS

ANGER
IF PUNK IS DEAD...

FLATUS
HAVE IT YOUR WAY

WRITE FOR A FREE 2000 CATALOG!
BLACK PUMPKIN RECORDS AND DISTRIBUTION
PO BOX 4377 RIVER EDGE, NJ. 07661-4377 USA
www.blackpumpkin.com • www.flatusnj.com

THE NIMRODS

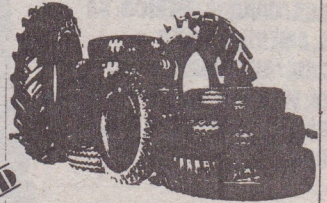
POBox 1711 Kent, OH 44240

The Nimrods

NEW CD

Too Lazy For Anarchy 1991 - 2000
$10.00 ppd 24 tracks of punk rock action

RUBBER CITY REBELS



CD
LIVE AT THE CRYPT

$10.00 ppd recorded in Feb. 1977 good sound quality

Missile Toe "Down On A Thistle" CD
PUNK ROCK CHRISMAS CAROLS ! featuring members of:
The Nimrods, C.D. Truth, Peep, Planet Log 3000
Full length CD. This Kicks Santa's Ass! $10.00 ppd
WRITE FOR CATALOG AND FREE STICKERS

Extending an invitation to you...
...And extending our middle finger to major labels!

We've been quietly kicking ass for the last 18 years as the worldwide distributor for over 30 of the best independent punk, pop, garage and experimental record labels and publishers.

Now we're bringing that reputation and dedication to the web! No stupid banner ads, no flashing come-ons, no corporate sponsorship...just music and magazines without the bullshit! Here's some of what you'll find at...

www.mordamrecords.com

- Huge Searchable Catalog!
- Over 14,000 MP3's and RealAudio sound clips!
- Fast & Cheap Mailorder!
- Store Locater!
- Mordam Radio!
- Tour Dates, News and a whole lot more!

The monster that is *Book Your Own Fucking Life* is back--with a vengance! BYOFL is the indispensable DIY resource guide for touring bands, record labels, pen pal seekers, traveling punks, zines and shameless self-promoters of all kinds. The Amoeba Collective stepped up again to the task again, bringing you the biggest, most up-to-date edition *ever*. Stop being so damn jaded and pick up a copy.

POST PAID PRICES:
USA/CANADA/MEXICO: $4
S. AMERICA: $4.50
ASIA/AUSTRALIA: $7.50
to: MRR • PO BOX 460760
SAN FRANCISCO, CA 94146
USA

IN EUROPE/UK:
$4/£2 to:
ACTIVE DISTRIBUTION
B.M. Active
London WC1N 3XX
ENGLAND

Check the website for continually added and updated listings. While you're there, how about adding your listing?

http://www.byofl.org/

MAXIMUMROCKNROLL classifieds

Attention Classifieds Readers: When responding to these ads remember that the world of MRR readers is not a punk rock utopia where everyone is looking out for everyone else and we're all cool... Be careful what you tell people and be careful who you send money to. There are people out there in punkland who will try to rip you off, exploit you or manipulate you. I can't tell you how scared I feel when I see an ad that begins "16 year old girl running away from home needs places to crash..."

PUNK RECORD COLLECTION SALE. 1500 items (lp/7") Mostly rare stuff. Killed by Death, BTF, Oi, harcore, punk, mod, powerpopp: Kids, Bastards, Automatics, DDT, Helmetes, Misfits, Definitives, Electrochoc, Seventeen, Users, etc. For list send 2 IRCs or $2 to: N. Verbanck. BP 13.66320 Marquixanes, France. Email: nat.alie@wanadoo.fr (free list by Email).

PUNK/POWERPOP records (1977-1983) for sale. The 32 page catalogue (which shows tons of 7" picture sleeves) includes only rare records (Back To Front / Break the Rules/ KBD). For a catalogue send 2 US $ to: PETER P./ PO Box 30 37 53 / 10726 BERLIN/ GERMANY. Please check out www.insekten-records.de.

VIDEOS FOR SALE! Bad Brains, Black Flag, Citizen Fish, DKs, Dwarves, G.G. Allin, Jawbreaker, Misfits, Neurosis, OP Ivy, Propagandhi, Rollins, 7 Seconds, Samhain, S. Weasel, Social D, Subhumans, Vandals, Youth Brigade, plus a hell of a lot more! Send a stamp to Mike Macdonald P.O. Box 68 Bishop, CA 93515 for a complete list.

CORDUROY CRYSTALS experience the void of chewed-up water and wounded timespace when painting invisible speed without motion or when considering the attitude of a sandwich without airplanes. your brain minus the coaxial zebra is a big touch snail wearing a checker. the river mice nervously disappear. cabbage cucamonga, 4 elm st., #204, lancaster NH 03584 usa oortcloud.

OVER 2000 RECORDS for sale, vinyls from '77 to '99: hardcore, punk, punk rock, metal, new wave/electro...from all countries. Want list welcome. I've a trade register in my countries so you will not be rip off her. Or visit my page at: http://members.aol.com/ADaudin/index.html. Just ask a list to (enclosed $1 or 1 IRC): Arnaud Daudin/ Place Jean Lea/France. Email: Adaudin@ail.com

VIDEOS - PAL (UK etc) & NTSC (USA etc). Trade/sale. Thousands of shows/promos/tv clips. Stuff like Propagandhi, Business, GISM, Specials, Zounds, Exploited, Poison Idea, DK's, Blitz, Queers, Conflict, Rancid, GG, Dickies, Descendents, Operation Ivy, Disorder, Ruts, Misfits, Subhumans, Dwarves, Leatherface, Turbonegro. SAE (UK), 2IRC's (overseas) or decent trades list : Dave, 50a Great King St., Edinburgh, Scotland. E-mail: gingoblin@easynet.co.uk

POST-PUNK LIVES! Return to the new wave: For a free demo, (Why would we charge you?) write us at: Suicide Kids / c/o 145 Scottfield Drive / Newark, DE 19711. We'll send you live recordings, stickers, whatever we have at the moment. We sound a bit strange, but lend us your ears nonetheless.

26 YEAR OLD GUY, jobless / loser? seeks correspondence from non-drinkers from anywhere & anyone who likes most kinds of punk music and/or likes doing other stuff besides getting drunk. Guarantee reply. C.K. / 5470 W. Military Drive #2715 / San Antonio, TX 78242

23 Y/O MALE PUNK: Looking for female punk correspondence. I'm into shows, traveling, tattooing, boxing, etc., and just hanging out. I despise yuppies, pozers, and the authorities. Bands I'm into: GG Allin, Butt Trumpets, Misfits, Fear, Dropick Murphys, etc. I'm currently incarcerated, but not for too long!! Bruce Tiernan #255243 Macomb corr. P.O. Box 480999, New Haven, MI. 48048 USA.

THE LAST TRAIN TO BECHTELSVILLE 7" punk rawk compilation featuring: The Piss Shivers, The Snuffits, Looking for Elliot, & Stoopid Humor. Only $1.00! Send to: Spine Punch Distro, PO Box 163, Barto, PA 19504.

COMPLETE CONTROL #7 now available. Commemorative compilation issue detailing the August 1998 Monroe Park Tent City in Richmond. Read and learn how 150 total strangers created an Anarchist commune in the heart of a major urban environment. Sample copy for $1.00 to Complete Control - PO Box 5021, Richmond, VA 23220. No checks!!!

COMPLETE CONTROL back issues still available. Issues #3-6 of highly charged VA zine covering riots, insurrection, squatting, radical history, gentrification and rabble rousing of all sorts. For a copy of any of these zines send $1.00 to DMM: PO Box 17838, Clearwater, FL 33762.

ZINES & RADIO WANTED: Looking for old issues of Cometbus, Mudflap, Dear Jesus, All the Drugs You Can Eat, My Rules, Scam #1 & #2, I'm Johnnie #1 & #2, also MRR, Creep, Slash. Copies of old MRR, KALX, KPFA, Noise the Show, and similar punk radio. Looking for all this and related items. Get in touch: Dave Hyde, 26 Lacona Dr., Patterson, NY 12563. fightordie@hotmail.com.

DON'T GET MAD GET EVEN. Wicked revenge, dirty tricks and pranks you can pull on anyone you hate. Very effective. Send $4 concealed to DD, 1035 Sherman Denver, CO 80203

WORLDWIDE CORRESPONDENCE!! I want to hear from people from around the world! People from Europe, Asia, Africa, South and Central America, Australia, Canada, Polar Regions, and the States. Czechoslovakia, Bosnia, Bulgaria, Israel, Hawaii, Indonesia, etc. are encouraged to write. Tell me about your punk lifestyles, music you're into, personal life, etc. Please write me at:Kristopher Jolly/3114 School St./Des Moines, Iowa/50311 USA.

MRR PHOTOZINES WANTED: #36.5 "If Life Is A Bowl Of Cherries, What Am I Doing In The Pit?"; #49.5 "Welcome To The Cruise Country"; also Book Your Own Fucking Life, #1-6 (plus whatever else that is MRR related - LPs, 7"s, etc. State description of condition of the zines, with quoting price, or I can offer you mine. Please write me at: Kristopher Jolly/3114 School Street/Des Moines, Iowa/50311

VHS MOVIES WANTED: The Ruling Class w/ Peter O'Toole (rated R); Johnny Got His Gun w/ Jason Robards (rated R); Time of the Gypsies (foreign with English subtitles; rated R); Your My Voice Broke (Australian; rated PG); The Decline of Western Civilization the Punk and Metal Years parts one and two. If you have these, and want to sell, please write me at: Kristopher Jolly/3114 School St./Des Moines, Iowa/50311.

FANG, ANAL CUNT, BLAG (DWARVES) Dahlia, Nobodys, Drain Bramaged, Jon Cougar Concentration Camp, Betty Blowtorch...What do all of these bands have in common? They're all on The Meatmen Tribute CD "We're Not The Meatmen...But We Still Suck". 18 bands total. Send $14.00 plus shipping to: Crazy Bastard Records, PMB 831, 16420 SE McGillivray, Suite 103, Vancouver, WA 98683 USA.

I MACHINE RADIO / PIRATE and synthesizer sheet music. 1 dollar an adventure. Contact: Anthony Russ 1324 Burdsal Pkwy. Indianapolis, IN 46208

CRUSTY RECORDS is currently accepting submissions for our next compilation. Only punk rawkers need apply. Crusty comp Vol. 1 & 2 still available. $7.00 each. Deadline September 15th, 2000. Crusty Records, PO Box 59, 895 Commercial Dr., Vancouver BC, V5N 4A6, Canada.

CHICK MAGNETS first full length entitled "Low Budget Superheroes" available now. Only $10.00 ppd. Best described as if Buddy Holly sang for the Ramones, they'd be called the Chick Magnets. Crusty Records, PO Box 59, 1895 Commercial Drive, Vancouver BC, V5N 4A6, Canada.

ITALIAN PSYCHOTIC Lo-fi punk band, trade your demo with other same bands and find an independent label to record a tape, 7", compilation... Demo not for sale. Send your list please. Psychotic guys write me! Bocci Lorenza / via Matteotti 8 / 12100 Cuneo / Italy

60'S ITALIAN BEAT/Garage Beat/Folk 7" on sale or trade. Send me your list. Bocci Lorenza / via Matteotti 8 / 12100 Cuneo / Italy

DON'T GET MAD GET EVEN. Wicked revenge, dirty tricks and pranks you can pull on anyone you hate. Very effective. Send $4 concealed to DD, 1035 Sherman Denver, CO 80203

GRUPPO SPORTIVO "Copy Copy" LP, Indigesti "Osservati dall'Inganno" Italian first HC Hero on LP first press, 7" of Bloody Riot "Gioventu Bruciata" (reissue), $23.50 USD LP (ppd), $7 USD (ppd). Bocci Lorenza / via Matteotti 8 / 12100 Cuneo / Italy

KERSPLEBEDEB SAYS: Fuck shit up or fuck right off - check out our radical butt-kicking, boot-stomping, cop-hating, rapist-killing collection of buttons and t-shirts at www.kersplebedeb.com. Email: info@kersplebedeb.com Or send $1 for a catalog (+ free button): Kersplebedeb / CP 63560 / CCCP Van Horne / Montreal, Quebec / Canada / H3W 3H8

"NO XSCAPE" HAVE A BRAND NEW 7 SONG EP entitled "Identity". The band, which features former members of C-Nile Youth, plays new school punk with a socio-political edge. Send $3.00 (payable to Cedric Crouch c/o Spine Punch Distro, P.O. Box 163, Barto, PA 19504

SOUNDS OF SUBTERRANIA is selling all kinds of punk, hardcore and power pop. Old and new, 1st and 2nd hand. Lot of vinyl-rarities, like KBD/BTF-type of vinyl-records. Please send $1 or 1 IRC and check out our list with more than 3000 titles. Write to: SOS, C/O Stefan Barke, West Ring 61, 34127, Kassel, Germany. PS: Labels, distros and bands please get in contact!

SALE: Pestilence 4x7" box (inc. Rupture/Masskontroll 5"). Wretched: Finira'Mai 7", Fall Out: EP (Italy). MG 15: Derecho a la Vida 7", Really Fast Vol.2 Comp LP. And more rare stuff. Send your offers. Tomppa, Hikivuorenkatu 17 D 36, 33710 Tampere Finland. Email: tomi.minetti@kolumbus.fi.

HEY VOCALISTS! Do you growl lyrix incomprehensibly extreme, and scream "Aaaaaarggggghhhhh!!" during songs? I'm a very extreme UK musician seeking extreme creative correspondence. Write! Pete Vandor, 79, Darwin Road, Ealing, London, W54BB, England UK.

STAY ALL OVER THE WORLD FOR FREE. The World for Free was started by a touring band to help with accommodations in people's houses. Since then it's grown to over 250 members. You don't have to be in a band! If you like people more than hotels, find out about THE WORLD FOR FREE. For information write to: THE WORLD FOR FREE, PO Box 137-M, Prince Street Station, New York NY 10012, USA. Email: info@worldforfree.com or via the web:http://www.worldforfree.com

ANYONE IN GERMANY with HiFi Stereo VCR willing to tape "Rockpalast" (WDR) for me? I'll pay you or trade my live punk, garage, ska videos. Over 1200 items at www.fupunk.bizland.com. YaBenti, Box 67585, Spadina West, Toronto, Ontario, M5T 3B8, Canada.

GAY / GOTH / PUNK 22, isolated & alone. Into: Diamanda Galas, Siouxsie, Nina Hagen, Avante garde music, art, literature. Looking for pen pals from all over who are into trading tapes, photos, ideas! Chris, 549 Giddings Ave SE, Grand Rapids, MI 49506

MAXIMUMROCKNROLL
P.O. BOX 460760
SAN FRANCISCO, CA 94146-0760

BULK RATE
U.S. POSTAGE
PAID
SAN FRANCISCO, CA
PERMIT No. 728